

USING THEATRE FOR SOCIAL CHANGE TO  
ADDRESS SEXUAL VIOLENCE  
AGAINST COLLEGE WOMEN

by

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A dissertation submitted to the faculty of  
The University of Utah  
in partial fulfillment of the requirements for the degree of

Doctor of Philosophy

College of Social Work

The University of Utah

August 2012

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# The University of Utah Graduate School

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## ABSTRACT

The present study focuses on the need for sexual assault prevention interventions among college student populations. A review of the literature indicates that theatre-based prevention interventions are effective in preventing sexual violence among student populations. Chapter 2 of this dissertation is a literature review synthesizing scholarship focused on using theatre of the oppressed techniques to address sexual assault against women. Chapter 3 consists of a systematic review that summarizes and synthesizes quantitative and qualitative research that explores the impact theatre of the oppressed theory and practice has on sexual assault prevention. For this project, sexual assault response providers (therapists, nurses, advocates, and educators), community members and college students were engaged in focus group interviews evaluating the first iteration of a theatre-based sexual assault prevention intervention, *Not Responsible*. Chapter 4 of this dissertation focuses on how the intervention was changed based upon the evaluation of the first iteration. The intervention was presented to undergraduate students. And focus group interviews were used to explore how undergraduate student audience members experienced the intervention, *revolUtion*, on an emotional and intellectual level. Results from each chapter have been integrated in a discussion of the findings and implications for social work practice.

I dedicate this dissertation to my grandmothers, Ann Ashby Dickey and Erma Gwendolyn Johnston Christensen. Neither one had the opportunity to attend university. And both were born in a time when women could not vote in this country. Despite the limited opportunities, my grandmothers infused me with their love for reading, the visual and performing arts, nature, travel, cooking, and generosity. Both of them created warm, strong, loving families. They are not perfect women, thank Goddess. However, their hard work resulted in my wonderful parents, Patricia D' Christensen, Edwin Christensen, and my Aunt Julie Cummings, who in turn provided me with the support, nurturing, and cultivation I needed to complete a doctorate in Social Work.

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## ACKNOWLEDGEMENTS

I would like to my appreciation for everyone who made this dissertation possible. First, I wish to thank my chair, Dr. David Derezotes for all his guidance, encouragement, mentorship, and wisdom. Throughout my graduate education, he has been a great inspiration to me. In addition, I would like to thank my committee members Dr. Caren Frost, Dr. Rosemarie Hunter, Dr. Jason Castillo, and Dr. Kristy Bartley for their sharp insights, enthusiasm, and feedback. I would like to acknowledge everyone that assisted with the creation and evaluation of the interventions evaluated for this project: Alexis Arczynski, Kristy Bartley, Cristina Caputo, Debra Daniels, Shireen Ghorbani, and Kristin Schlotterbeck. Additionally, I would like to thank the people who provided logistical assistance and emotional support: My mother, Patricia D'Christensen for her transcription skills, my cohort members for laughing, crying, and brutal feedback, and my close family and friends.

## CHAPTER 1

### INTRODUCTION

#### Overview of the Problem: Sexual Violence Against College Women

Sexual violence is a pervasive social problem that includes a spectrum of sexual behaviors, often with devastating physical, psychological, and social consequences for the survivors. The World Health Organization (WHO) defines sexual assault as “any sexual act, attempt to obtain a sexual act, unwanted sexual comments or advances, or acts to traffic, or otherwise directed, against a person’s sexuality using coercion, by any person regardless of their relationship to the victim, in any setting, including but not limited to home and work” (World Health Organization, 2002, p. 149).

The terms sexual violence, sexual assault, and rape are often used interchangeably. The U.S. Department of Justice defines sexual violence as an overarching term encompassing specific crimes that include sexual assault, sexual harassment, and rape (2009). Approximately twenty percent of women in the U.S. will be sexually assaulted or experience an attempted assault in their lifetime; this equals one in five women (Black, et al., 2011; Tjaden & Thoennes, 2006). The National Intimate Partner and Sexual Violence Survey (NISVS) 2010 Summary Report found that 1.3 million women were raped in 2009 (Black, et al., 2011). The NISVS study also found that most female rape victims (79.6%) experienced their first rape before the age of 25 (Black, et al., 2011). Although the rates of rape between women and men are significantly different, men are still affected by sexual assault. The

NISVS reported findings that in the U.S. an estimated 1.6 million men have experienced rape at some point in their lifetime, and over 25 million men have experienced some form of sexual violence other than rape (Black, et al., 2011). Rape is considered the most common violent crime committed on college campuses (Sampson, 2002). The U.S. Department of Justice reports approximately one in four women attending college experience sexual violence during their 4 years of study (Fisher, Cullen & Turner, 2000). “Women ages 16 to 24 experience rape at rates four times higher than the assault rate of other women” (Humphrey & Kahn, 2000), which means that women on college campuses are at higher risk for sexual assault than nonstudents of the same age (Karjane, Fisher, & Cullen, 2005; Tjaden & Thoennes, 2006). The University of Utah (UU) has over 31,000 students with almost half being women (University of Utah, In Fact, Fall 2011 Student Demographics); therefore, more than 6,000 women will experience rape or attempted rape by the time they graduate from the University.

### Sexual Assault in Utah

In Utah, reported incidents of rape exceed the nation’s average. This has been the case since 1991 (Utah Coalition Against Sexual Assault (UCASA), 2006). In 2003, the percent of sexual assault and rape reported in the state of Utah exceeded the nation’s average by 18.1% (UCASA, 2006). It is estimated one in three women living in Utah will experience some form of sexual violence in her lifetime, with the most common forms being rape and child molestation (Utah Commission on Criminal and Juvenile Justice, 2007; UCASA, 2006).

According to the Utah Commission on Criminal and Juvenile Justice (CCJJ) (2007), 90% of sexual assaults are not reported. Utah women are not reporting because almost half (46.2%) of the respondents to the CCJJ 2007 survey said they were too young to understand

what sexual assault meant. Almost 40% said the incident was too embarrassing to report to authorities and 27.1% said they feared retaliation by the offender. Only 9.6% reported that they were in college when the assault occurred. Seventy-five percent of respondents stated that they were under the age of 18 the first time they were assaulted (Peterson & Mitchell, 2007).

### Sexual Assault on the University of Utah Campus

The University of Utah is the largest institution of higher education within the state. Of the 31,000 matriculated students, 75% are White, 56% are male, 84% are Utah residents, and only 10% live on campus (Fast Facts: Fall 2011, 2011; University of Utah: Campus Master Plan, 2008). Given that one in four women will be a victim of sexual violence during her 4 years of study (Tjaden & Thoennes, 2006) and that approximately one in three women living in the state of Utah will experience sexual assault in her lifetime (Peterson & Mitchell, 2007), we can guess that between 3500 and 4500 female students attending the University of Utah over a 4-year period will be sexually victimized.

Formal reporting of an incident of sexual assault involves filing a report with campus police or local police authority. This involves giving a detailed account of the incident which will be recorded and investigated by police officials. Reports of sexual violence given to members of the helping profession (nurses, therapists, doctors), campus staff, or faculty are considered informal reports. It is also possible to give an informal report to the police; with a request by the survivor to not file the report as “official/formal.” These reports may be documented, however, they are not investigated by police officials. Nine forcible sexual assaults were formally reported in 2009 to the University of Utah Campus Authorities, nine in 2008, and five in 2007 (University of Utah, Department of Public Safety, Crime Statistics,

2010). According to University of Utah campus police, the number of informal reports made to the Women's Resource Center, Counseling Center, and campus police totaled 62 in 2008 (Sergeant Garth Smith, personal communication, September 9, 2011). Given that only 5% of campus-related assaults are officially reported (Karjane, et al., 2005) and only 10% in the State of Utah (Peterson & Mitchell, 2007), we can estimate that the actual number of incidents of sexual assault is much higher than has been documented, perhaps as high as 3750 over a 4-year period.

### Sexual Violence Impact

Sexual assault survivors on college campuses often experience the same physical, mental, and social trauma as other survivors. WHO (2010) describes the impact of sexual violence as a complex trauma that shocks all aspects of a survivor's health. Physical consequences include injuries to the genitals and other body surfaces, sexually transmitted infections or diseases, and unintended pregnancy (CDC, 2008; WHO, 2010). Psychological effects can result in posttraumatic stress, which is often associated with symptoms of depression, anxiety, or adjustment concerns (CDC, 2008; WHO, 2010). Social traumas frequently experienced by the survivor include victim blaming and stigmatization by peers, family, partner, or community members (CDC, 2008; WHO, 2010).

College student survivors face additional devastating consequences. Often survivors disengage from coursework and may eventually leave school, due to fear of seeing the perpetrator in class, on campus, or at social gatherings. These consequences may be attributed in part to a culture of victim blaming, as well as a lack of awareness on the part of professors and administrators about the pervasiveness of sexual violence and symptoms associated with the problem. Survivors are less likely to report the crime due to a lack of

awareness about how rape is defined and a fear that campus authorities and administrators will not believe them. These consequences leave the survivor living in a world of fear and shame without support. (The Center for Public Integrity, 2009; Karjane, et al., 2005; Sampson, 2002).

Fisher, Cullen and Turner (2000) conducted an investigation for the National Institute of Justice titled, *The Sexual Victimization of College Women*, and found that “fewer than 5% of completed and attempted rapes were reported to law enforcement officials.” The researchers disseminated a survey to a random sample of 4,446 campus women to identify the reasons they might not report. Reasons for not reporting the incidents were cited as not identifying what happened as sexual assault, stigma associated with being a victim of sexual assault, fear of retribution from the assailant, concerns about treatment by the police, and fear that friends, family, and authorities would not believe the incident occurred (The Center for Public Integrity, 2009; Fisher, et al., 2000; Karjane, et al., 2005).

### Acquaintance Rape or Rape by Acquiescence

The majority of sexual assaults that occur on campuses are committed by persons known to the survivor (Center for Public Integrity, 2009; Karjane, et al., 2005; NCVC, 2008). This finding challenges the “stranger rape” myth. Approximately 90 percent of survivors know the perpetrator. “In fact, the more intimate the relationship the more likely it is for a rape to be completed” (Karjane, et al., 2005, p. 10).

Basile (1999) created the concept of “rape by acquiescence” after hearing reports of women being coerced into sex through means of manipulation; with the perpetrator using authority, threats of physical and psychological violence, pressure, and begging. Women on college campuses often report experiencing rape by acquiescence. Women agree to have sex

because they are coerced, manipulated or threatened into having sex (Tjaden & Thoennes, 2006; Yeater & O'Donohue, 1999; Young, 2009).

Men are not immune from sexual violence. The National Institute of Justice Special Report reported findings that 111,298 men in the U.S. were raped in 2006 (Tjaden & Thoennes). Most of these rapes occurred before age 18, and 16.6% of the victims were 18-24 years old at the time of the assault. Male survivors have the same psychological and social reactions as female survivors. Survivors experience guilt, anger, depression, self-blame, lack of sexual desire, posttraumatic stress symptoms, and suicidality (Isley, 1991). Similar to female survivors, male rape survivors face victim-blaming from peers, family, and the larger community (Brochman, 1991). Recent scholarship shatters the myth that most male rape occurs in prison (Lipscomb et al., 1992). Adolescent boys are more likely to be victims of sexual assault than men over the age of 18. Male on male rape usually involves anal penetration and forcing the victim to perform oral sex. Gang rape is common with male survivors. Also, more than one sexual act is likely to be perpetrated and with more violent means, such as using weapons and more severe forms of physical injury, than instances involving women (Porter, 1986).

### Relevance to Social Work Profession

Sexual violence against women is a pervasive social problem that impacts women from all socio-economic categories, racial and ethnic groups, religious affiliations, ability levels, sexual orientations, and ages. Sexual violence was brought to the public's attention in the 1970s through the second wave of the feminist movement (National Association of Social Workers, 2011). Given that social workers have a long history of working to eliminate pervasive public health issues, they were eager to include this issue as part of the overall



social work mission in creating justice and equality. Since then many prevention efforts have been identified and evaluated in the social work literature. Consistent with a social work perspective, the most effective prevention interventions have been found to include macro, mezzo, and micro methods (Anderson & Whitson, 2005). For example, social workers have provided individual therapy for assault survivors and perpetrators, prevention programs, and policy development addressing this violence (CDC, 2010; Minnesota Center Against Violence and Abuse, 2008; NASW, 2011).

The purpose of this dissertation is in tandem with social work values. The NASW (2008) Code of Ethics states six core values to which professional social workers should adhere: service, social justice, importance of relationships, dignity and worth of the person, integrity and competence. These six values are explicitly investigated and practiced within the confines of these three research projects. These studies also contribute to a growing body of literature within social work on using creative techniques in prevention intervention development and evaluation (Milhausen, McBride, & Jun, 2000; Sprat, Huston, & MacGill, 2006; Young, 2009). The theoretical lens, leadership practices, and evaluation methods used could be applicable to a variety of settings with diverse populations. Engaging these practices has the potential to reconstruct communities and systems to utilize methods that develop a community's capacity to engage in critical thinking, dialogue, and take action on an issue of concern.

### Dissertation Theoretical Frameworks

The most common theoretical frameworks applied to sexual assault prevention are feminist theory, social learning theory, and prevention theory (Anderson & Whitson, 2005; Carmondy, 2006; Casey, 2009). All of these theories have contributed to creating sexual

assault prevention programs that utilize techniques built from the theoretical models (Anderson & Whitson, 2005; Carmondy, 2006; Casey, 2009). For example, sexual assault prevention programs that explore gender construction and socialization have proven effective in recent years (Anderson & Whitson, 2005). The theoretical models that will be integrated into this dissertation projects overlap with the tenets and values of feminist theory, social learning theory, and prevention theory. For example, the concept of modeling is taken from social learning theory and is a core aspect of theatre for social change theory (Robbins, Chatterjee, & Canda, 2006). Modeling engages college students in an educational experience by having them watch their peers perform, or “model,” behavior in hopes that the students will be impacted by the performance and also practice the desired behavior (Robbins, et al., 2006). For these research projects the theoretical frameworks chosen include tenets of established theories used in sexual assault prevention, but also incorporate pedagogical and performance theory. The theories that were chosen have been used to create successful sexual assault prevention programs similar to the interventions discussed in this study (Black, Weisz, Coats, & Patterson, 2000; Milhausen, McBride, & Jun, 2006; Rodriguez, Rich, Hastings, & Page, 2006).

Theoretical frameworks used to guide this research include critical pedagogy theory and theatre for social change theory. These theories encourage individuals and communities to identify problems and create solutions, rather than have outside experts authorize or define issues and sanctify solutions. The purpose of this dissertation is to show this process cultivates intrinsic motivation to explore a given concern, and is essential for advancing critical reflection that leads to taking action towards social justice.

### Critical Pedagogy

Critical pedagogy involves a critical analysis of how educational institutions, policies, and practices are used to achieve social change (McGettigan, 1999). Friere wrote *Pedagogy of the Oppressed* (1970) in response to his experiences teaching reading and writing to farm-workers in Brazil (Dimitriadis & Kamberelis, 2006; Paulo Friere Institute UCLA, 2011). He asserted that the goal of education is to bring marginalized individuals together for dialogue, which establishes an understanding of an oppressed group's social reality. Through dialogue the group can critically reflect upon that reality, which results in taking action to transform community problems into solutions; this process Friere termed as *Praxis* (1970).

There are several key concepts from the *Pedagogy of the Oppressed* that need to be explained. One concept is Limit Situations, which are situations where tangible social forces prevent people living the lives they want to live. Friere spent time with oppressed communities and helping them visualize what life would be like beyond oppression. He would ask communities to generate words that describe this new life; these words hold major emotional content for the community and hold the capacity to confront the social reality the community currently experiences. These words would be used as a starting point for teaching literacy, and were known as "Generative Words." Another concept is the process of raising people's critical consciousness, termed "Conscientization."

Conscientization is Portuguese for critical consciousness, which means achieving a complex, nuanced understanding of the world and the socio-political forces that shape one's daily experience. These practices culminate in "Praxis" which is born from critical reflection turned into action in an effort to change oppressive situations. Praxis is the process by which a concept or skill is practiced or embodied. Conscientization and praxis take form through "Dialogue." Dialogue with people who shared oppressive experiences and struggles is a

necessary component of creating solidarity, which is essential to liberation and transformation (Dimitriadis & Kamberelis, 2006; Friere, 1970).

Sexual assault is a controversial topic. There are contradictory views on how to define and prevent sexual assault. As a result, it seems appropriate to utilize theories and practices that engage members in developing their own critical thinking skills to grapple with sexual assault and determine appropriate responses to the issue. Critical pedagogy encourages individuals and communities to identify problems and create solutions, rather than have outside experts authorize or define issues and sanctify solutions. This process cultivates intrinsic motivation to explore a given issue and is essential for advancing critical reflection that leads to taking action towards social justice.

### Theatre for Social Change Theory

Boal wrote *Theatre of the Oppressed* in 1973 as the theatrical counter piece to Friere's *Pedagogy of the Oppressed*. Boal remarks, "Theatre is a form of knowledge; it should and can also be a means of transforming society. Theatre can help us build our future, rather than just waiting for it" (1992, p. xxxi). Boal wrote many books all of which refined and developed the philosophy and practice of using theatre as a tool for social change (Babbage, 2004).

Boal's core goal is to transform the passive spectator into an active performer inside the theatre and ultimately, within the performance of her/his daily life. According to Boal, we are all actors performing to scripts that have been written for us by oppressive systems. Boal's techniques aim to abolish passivity and transform audience members into "spect-actors" creating their own scripts and providing solutions that empower the oppressed. Sprat, Houston, and MacGill observe, "Theatre of the Oppressed...teaches the member

how to learn and how to listen, first of all to themselves and then to others” (2000, p. 118).

One of Boal’s key techniques is termed Forum Theatre. Forum theatre begins with a population creating a theatrical scenario portraying an issue of concern from within their community. The scenario is performed for the community and audience members are invited to stop the action of the play, step on stage, and recreate the scene with a possible solution. The rest of the audience engages in dialogue about the reality of the solution. New solutions are performed until the community is satisfied with the outcome (Babbage, 2004).

Michael Rohd, influenced by Boal, created a manual that provides a brief theoretical overview and explicit instructions on how to build a community theatre troupe that uses theatre for social change. The manual *Theatre for Community, Conflict, and Dialogue* (1998) utilizes exercises from Boal, Viola Spolin, and Anthony Jackson. The purpose of the manual is to give community theatre practitioners tools to create a cohesive performance troupe, with group facilitation skills, to enter a community and engage the community with creativity, dialogue, and consciousness (Rohd, 1998).

### Approaches to Sexual Assault Prevention

Critical Pedagogy Theory and Theatre for Social Change theory have influenced many sexual assault prevention programs. Many Universities in the U.S. have created programs using critical pedagogies and the methods of Augusto Boal and Michael Rohd to engage students in an active learning experience about how to prevent sexual assault. University of Texas at Austin, University of Oregon in Eugene, California State University at Long Beach, and University of North Carolina in Chapel Hill are a few sites that put these theories into practice (see Rodriguez et al, 2006). Many community organizers in the U.S. use these methods as well: The Form Project, Mixed Company Theatre, The Thambo Project, Action

Work, Urban Improv, and El Pueblo Integral are a few of the grassroots organizations that employ these theories and techniques (Pedagogy and Theatre of the Oppressed, 2010).

These are all organizations that currently or in the past have collaborated with the Pedagogy and Theatre of the Oppressed (PTO) Organization to provide training to PTO practitioners on an international basis. A synthesis of findings from studies that utilize critical pedagogy and theatre for social change theories and methods is included in the chapter submitted for the first project from this dissertation research.

The prevention intervention that has been created and evaluated as part of this dissertation project was based upon a sexual assault prevention intervention developed by California State University, Long Beach (Rodriguez, et al., 2006). Similar to the Rodriguez, et al., (2006) intervention, we engaged college students in improvisational exercises in an effort to create theatrical scenarios which depict common situations in which sexual assault can occur. Departing from the Rodriguez, et al., (2006) intervention the scenarios in the intervention developed for the University of Utah have different characters, situations, and outcomes. The intervention created for the University of Utah was made with the intention of reflecting the specific and unique experiences of students attending this institution, rather than replicating an intervention created for a different set of criteria, e.g., institution, part of the country, demographics of students, and community incidents of sexual violence.

### Theatre-based Sexual Assault Prevention Research

The National Institute of Justice conducted a review of sexual assault prevention interventions and concluded “theatrical presentations can simultaneously educate and entertain, adapting concerns to the interests, vocabularies and attention spans of their audiences” (Epstein & Langenbahn, 1999, p. 80). A variety of research highlights that

interactive methods provide more effective learning than didactic methods (De los Rios Castillo & Sanchez-Sosa, 2002; Grey, Boland, Davidson, & Tamborlane, 2000; Margalit, Glick, & Benbassat, 2004). As Millhausen, McBride, and Jun have noted, “It is proposed that the interactive format results in a deeper level of processing and more attitude change than a lecture or structured presentation” (2006, p. 318).

A synthesis of findings from studies that utilize quantitative and qualitative research design methods to evaluate theatre-based prevention programs is included in the chapter submitted for first project from this dissertation research. Please refer to Chapter 2 for a synthesis of scholarship investigating the use of theatre for social change in prevention intervention research.

### Qualitative Methodology

Qualitative research methodologies have become an increasingly important mode of investigation for social work. Social work has been long dominated by research methods borrowed from psychology and the medical sciences, which neglect the contexts, lived experiences, and positionality of the researcher and research members (Hesse-Biber & Leavy, 2011). Positionality is the practice of a researcher delineating her position in relationship to the research. Positionality is the process of critically examining how one’s gender, race, class, and other characteristics influence the research process (Hesse-Biber & Leavy, 2011). Qualitative methods allow for investigation in a naturalistic setting, draw from multiple methods, incorporate contextual factors, and are emergent and evolving. Qualitative researchers are asked to situate their research within a holistic and complex point of view, engage in self-reflection about the research process, and analyze the data through an iterative process. Given that the aim of this study is to understand the phenomenon associated with

the creation, implementation, and participation of this intervention, qualitative methodology was utilized for the three study projects for this dissertation. (Marshall & Rossman, 2011).

Qualitative research methods seem particularly suitable for interventions, which employ radical or creative methods, because creative interventions often seek to disrupt dominant paradigms. This disruption creates a complex constellation of thoughts and emotions in study members, which cannot be captured with a quantitative measure.

### Research Paradigm

A research paradigm provides the lens through which an investigator conducts a study. The research paradigm is a conceptual tool the investigator uses to create research questions, design the study, and conduct analysis and interpretation of the data. There are many paradigms used in the social sciences: positivism, post positivism, constructivism, and critical theory. Within qualitative research there are a variety of paradigms, each of which contain methods for how the research is conducted and analyzed (Ponterotto, 2005).

The critical strand of qualitative research paradigms was engaged to inform this research design (Hesse-Biber & Leavy, 2011; Marshall & Rossman, 2011). The critical strand of qualitative research investigates how we live in a power-laden context; which informs how we behave, create meaning, and produce knowledge about our lived experiences. This strand also asserts that the notion of discovering an absolute truth is not possible, but rather multiple truths exist and are shaped by the context in which the knowledge is created. A critical focus is framed as creating opportunities and fostering the will of those involved with a study, as researchers and members, toward social action (Marshall & Rossman, 2011).



### Reflexivity

Qualitative research paradigms assert that research is influenced by the social conditions in which it is produced (Hesse-Biber & Leavy, 2011). The researcher must delineate her or his position in relation to the study and remain in constant self-reflection about how that position can influence all aspects of the study. My relationship to this study is shaped by my position as a white, educated, middle-class, heterosexual woman. My race and social status have given me the privilege of obtaining education and skills in feminist activism, the performing arts, and social work. My position as a small woman who was socialized to be polite and accommodating, I believe, has situated me to be a target for various forms of sexual harassment throughout my adolescent and adult life. My belief is that the confluence of all these factors have set the stage for the creation and evaluation of an intervention using a framework and skills that are of unique interest to me. And this intervention was targeted towards a social problem personally experienced by me. My personal biases toward this project have influenced the research process, as a result, constant critical reflection was engaged through the entire research process. One method utilized to engage in this reflection is reflective memos as described by Hesse-Biber and Leavy (2011). Two, to three-page memos reflecting on each data collection experience from my point of view as well as that of the study members were written in conjunction with each study. This process has allowed me to remain aware of my subjective influence on this research.

### Ethics

The word ethics is derived from the Greek term “ethos,” which means character (Hesse-Biber & Leavy, 2011). Ethics is further described as the moral integrity of the researcher and moral principles that guide the research. The moral principles guiding this

research are grounded in feminist ethics, as described by Tong and Williams (2009). The main goal of feminist ethicists is to create and embody a gender-centered approach on ethics that works to dismantle the oppression of any group, chiefly women. A gendered ethics emphasizes women's moral experience including issues that arise in the private/domestic arena, women's socialization to be care giving, and the ideological and systemic roots of women's second-sex status (Jaggar, 1992). Feminist ethics have been used in this research process in a number of ways. First investigated is a research topic that impacts mostly women; sexual violence. Second, an attempt has been made to diminish the power difference between myself, as the researcher, and the study members. Throughout the research process study members were engaged in a conversation about the power difference and encouraged to ask questions, set boundaries, and be actively engaged in how the interviews unfold. An ethic of care was instituted between the members and myself by providing guidelines on how to have a respectful, shared conversation during the group interviews. Finally, this research is being used to benefit not only myself, but also the study members and larger community. The findings from this research will be used to refine and reshape the intervention to meet the needs of the community as a whole.

The University of Utah Institutional Review Board approved this study March 12, 2010. Study members from whom I collected data all gave informed consent before participating in the study.

Ethnomethodology was utilized, as described by Gubrium and Holstein (1997). This approach aims to describe how observed systems of human behavior, motivation, and causal links are perceived through study member descriptions. This approach embraces the complex understandings and illustrations derived from data collection and analysis. The

researcher's understanding of social norms and observation of behaviors is bracketed within the members' explanation of the behaviors, motivations, and causes.

Methods used within ethnomethodology include participant observer data collection. This role dictates that the researcher divulges her/his identity as investigator within the setting, and the researcher participates with varying degrees in the ongoing activities (Hesse-Biber & Leavy, 2011). This method requires writing field notes. Field notes are notes taken before, during, and after time spent in the research setting, describing important events or ideas that occur. To add credibility and rigor to study design for projects two and three, more than one data collection method was utilized: focus group interviews, field notes, and evaluations.

### Purpose of the Study

The purpose of this study has three components:

- (1) Literature review synthesizing studies that use theatre of the oppressed techniques to address sexual assault prevention.
- (2) A study engaging sexual assault response providers (therapists, nurses, advocates, and educators) in a formal evaluation of the first iteration of the intervention, *Not Responsible*.
- (3) An exploration of how undergraduate students experience the most recent iteration of the intervention on an emotional and intellectual level.

My role has been as a participant observer in projects two and three, and have participated in the creation, implementation, and evaluation of *Not Responsible* and *revolUtion* since fall, 2009. My roles connected to this project include producer, actor, and co-writer, primary investigator of *Not Responsible*, and the first iteration of *revolUtion*. *Not Responsible* was

created, presented, and evaluated Spring Semester 2010. My involvement was as primary advisor and coordinator of the second iteration of *revolUtion*, which entailed recruiting, educating, and directing college students on how to create and implement an interactive, theatre-based sexual assault prevention presentation. This process took place Fall Semester 2010. For the most recent iteration of *revolUtion* my responsibilities were as director, co-writer, producer, coordinator, and primary investigator for the new and improved presentations given Spring Semester 2011.

### Research Questions

This dissertation will be divided into three separate projects. Anticipated titles and subsequent research questions for each project are as follows:

Project 1: Using Theatre of the Oppressed to Prevent Sexual Violence Against Women on College Campuses

1. How does the literature define sexual assault, discuss prevalence, describe the impact on survivors, and recommend solutions?
2. How does the existing literature explore the impact theatre for social change theory and practice has on sexual assault prevention?

Project 2: Qualitative Evaluation of a Theatre-Based Sexual Assault Prevention Presentation with Sexual Assault Response Providers (SARP), Community Members, and College Students

1. What do the SARP identify as strengths of this presentation?
2. What aspects of the intervention need to be changed to increase the positive impact the intervention can have on undergraduate college students?

Project 3: Engaging Theatre for Social Change to Address Sexual Violence on a College  
Campus: A Qualitative Investigation

1. How do audience members experience the intervention?
2. How does the intervention impact the beliefs and attitudes of the participants?
3. How does witnessing and interacting with the intervention create opportunities and foster the will of the intervention participants to engage in sexual assault prevention on micro and macro levels?

Study Methods

*Project #1 (Chapter 2)*

The aim of the review is to summarize and synthesize quantitative and qualitative research that explores the impact theatre of the oppressed theory and practice has on sexual assault prevention. This chapter begins with sexual assault definitions, prevalence rates, and describes the impact on survivors, as well as recommended solutions. A description of theatre of the oppressed theory and practice follows. Next is a synthesis of empirical studies investigating the effects and impact of using theatre in prevention education. Finally, an overview of findings from this review yields valuable recommendations and implications for using theatre of the oppressed techniques in campus sexual assault prevention efforts.

The search strategy and inclusion/exclusion criteria for the review of quantitative studies was created based on the Cochrane Collaboration Open Learning Materials (Alderson & Green, 2002), Cochrane Effective Practice and Organization of Care Review Group Data Collection Checklist (EPOC Team, 2010), Petticrew and Roberts Systematic Reviews in the Social Sciences: a Practical Guide (2006), and Popay, et al. Guidance on the Conduct of Narrative Synthesis in Systematic Reviews (2006). These sources provide

structure and guidance on how to conduct a systematic review. A systematic review focuses on a single question with the aim of synthesizing and evaluating the existing research relevant to the given question (Alderson & Green, 2002). Study design, intervention, participants, participant problem, setting, and date published were used to structure the inclusion criteria.

The search for quantitative studies and included study designs were randomized control trial and quasi-experimental. Interventions were theatre-based and sexual assault prevention focused. Participants were college students; participant problem was defined as sexual assault attitudes that perpetuate the acceptability of sexual violence. Setting for the studies included college campuses, community-meeting spaces (libraries, non-profit organizations, parks, other public spaces). Time frame for acceptable publications was 1990-2010. Only English language studies were used due to not having time or funding to hire a translator.

This same search protocol and process was attempted for obtaining qualitative studies, but yielded no results; thus inclusion criteria for qualitative studies reviewed was expanded to include studies that focused on the impact theatre-based prevention programs have on young adult and adolescent populations.

The manuscript was submitted to *Trauma, Abuse, & Violence* in January 2012. This journal seems to be an appropriate fit for this chapter, because the scope of the journal is to synthesize and disseminate knowledge to clinical professionals who work with any form of violence.

*Project #2 (Chapter 3)*

The intervention was a 45-minute drama set in present day on a University Campus. The main character was a popular female, college student (Sam) who attended a party one night, expecting to meet new people and have fun. She met a male college student (Mark) with whom she was acquainted and agreed to go up to his room and listen to music. Mark attempted to seduce Sam without success, and instead, Mark rapes Sam. This play explores Sam's experience of the Rape as well as the impact it has on her friends, teachers, and the community. The play attempted to explore the cultural and emotional impact sexual violence has on an individual and her community. The piece was written by a local theatre-professional based on improvisation sessions with two actors. This production was produced in partnership with a local theatre company, the University Women's Center, and the local Rape Recovery Center in honor of Sexual Assault Awareness month. The one-act play was followed by a question and answer session, where audience members discussed the impact the play had on their attitudes, beliefs, and potential behaviors regarding sexual assault.

To recruit participants for the second project (1) several techniques were utilized (see Table 1.1). A nonprobability snowball sample was used for this project. An email was sent to organizations that serve sexual assault survivors; e.g., the Women's Resource Center at the University of Utah, the Rape Recovery Center, Utah Coalition Against Sexual Assault, inviting providers and community members to attend and offer feedback on a theatrical presentation focused on sexual assault prevention. Posters were created advertising the event and evaluation session. The posters were posted at organizations mentioned above on the University Campus and throughout the local community inviting students and community members to attend the presentation. Participants gave informed consent before each

presentation began. All study participants were consenting adults, but counseling support, as well as campus and community resources were offered to all participants. The Institutional Review Board approved this research project March 12, 2010. This research project (data collection) was conducted April 2010.

My involvement was as both a participant and observer through the data collection process; assisted in the development and presentation of the intervention as well as observed and documented the entire process (Marshall & Rossman, 2011). Three methods of data collection were utilized for this study: field notes, written evaluations from the presentation troupe, and group interviews. Reflexive evaluations were collected from strategic members of the intervention design team, e.g. performers, writer/director, and one facilitator of the group interviews. Each member was asked to write an evaluation of her/his experience creating and presenting the intervention, discussing what they liked, would change, what was learned, and how they will use what was learned in the future. One to two research assistants were engaged per presentation to record the group interview via note taking. Two people facilitated the group interviews. One interviewer worked for the Rape Recovery Center as an outreach/education specialist, the other is a PhD student, conducting research on campus sexual assault prevention efforts. See Appendix A for the consent form and appendix B for the interview guide.

Within this study, the goal was to describe, analyze, and interpret the impact a theatre-based sexual assault prevention program had on providers, students, and community members, as well as how those experiences inform future iterations of this intervention. This approach engages a critical view of discourses around gender, power, and sexual violence. This critical lens was used while analyzing the participants' reflections and reports of their behavior and interactions with this project. The participants' constructed knowledge



has been accepted in the written feedback and interview setting at face value; this has been done by making an effort to be aware of the value-laden questions and interpretations that were brought into exploring these data and describing their experiences.

Analysis started by reading transcripts created from the group interviews and the written evaluations twice, using open and focused coding techniques as described by Charmaz (2006). Line-by-line analysis of segments of the data was conducted by creating a literal summarization of the data using key words verbalized by the interviewee/writer, after which descriptive themes were identified. The descriptive themes were used to create analytical categories. Theoretical and practical themes from the published literature were extracted then compared to descriptive themes found in the data. Analytical themes were created by creating an amalgamation of concepts from previous literature and interpretations made from the descriptive themes.

This chapter was submitted to *Trauma, Abuse, & Violence* in January 2012. This journal is committed to publishing chapters from that explore issues associated with violence prevention and accept qualitative research methodologies.

### *Project #3 (Chapter 4)*

Data collected from projects one and two, my personal reflections on the project process, and formal conversations with Women's Resource Center staff, sexual assault activists, and theatre practitioners was utilized to formulate the final version of the theatre-based sexual assault prevention program. Building upon the knowledge and tools that were collaboratively cultivated in students during the second phase of this entire project, the students were asked to engage in imaginative improv exercises, through which scenarios which highlight various aspects of rape culture on a college campus were created. The

structure of the presentation included having a peer facilitator introduce the presentation, lead a discussion of the scenarios, encourage audience members to join the performers and improvise solutions, and summarize the learning points that occur as a result of the discussion and audience participation. The final version of this presentation was created collaboratively with student peer educators and this researcher. A collaborative, process oriented style of education and community building for projects one and two was used (Hawxhurst & Morrow, 1984). This process laid the foundation for students to take an active role in the development of this program. The students and this researcher collaboratively created and rehearsed an interactive, improvisation-based, discussion-oriented program and gave six presentations to undergraduate students. After each presentation, a focus group interview was conducted with the audience members in an effort to understand the impact this program has on undergraduate students, and if the program inspires students to take action to raise awareness on issues pertaining to sexual assault prevention.

For the third project, a nonprobability, snowball/purposive sample was engaged (see Table 1.2). Several instructors who teach undergraduate level courses were approached and asked if we could present to their students and engage them in a focus group. One instructor approached the Women's Resource Center and asked if we could present to her class. Six focus groups were conducted consisting of between 7 and 22 participants each. Before each presentation informed consent, voluntary participation, and right to withdraw was explained. Participants were given informed consent before each presentation began. All study participants were consenting adults, but counseling support, as well as campus and community resources were offered to all participants. Participants in the intervention, for this study, were adult college students. The Institutional Review Board approved this

research project March 12, 2010. This research project (data collection) was conducted between March and April 2011.

Two methods of data collection were used for this project. One method included six focus group interviews, which were audio-recorded (Hesse-Biber & Leavy, 2011). As participant observer, observations about each intervention presentation and focus group interview were recorded via field notes (Marshall & Rossman, 2011). The researcher facilitated five of the six focus group interviews and a masters level student volunteered to conduct one of the focus groups. See appendix C for the consent form and appendix D for the interview guide.

The data were independently read, coded, and analyzed. Line-by-line descriptive and analytic coding techniques were used as described by Charmaz (2006) to analyze these data. Transcripts created from the focus group interviews were read several times. Open and focused coding techniques were utilized as described by Charmaz (2006). Line-by-line analysis of segments of the data was conducted by creating a literal summarization of the data using key words verbalized by the interviewee/writer, after which descriptive themes will be established. The descriptive themes were used to create analytical categories. Theoretical and practical themes were extracted from the published literature then compared to descriptive themes found in the data. Analytical themes were created by creating an amalgamation of concepts from previous literature and interpretations made from the descriptive themes.

This manuscript was submitted to *British Journal of Social Work* (BJSW) in January 2012. This chapter was submitted to BJSW because this journal publishes qualitative studies that seek to develop theories on a given phenomenon and intervention practices.

Table 1.1

Individual Characteristics as a Percentage of the Sample

Characteristic	Female N = 106 (62%)	Male N = 65 (38%)	Total N = 171
Provider	29%	1.75%	30.75%
Non Provider	31%	35%	66%
Intervention Team	1.2%	1.2%	2.4%

Table 1.2

## Individual Characteristics as a Percentage of the Sample

Characteristic	Female N = 45 (80.4%)	Male N = 11 (19.6%)	Total N = 56
<u>Race/Ethnicity</u>			
Caucasian	69.6%	17.8%	87.4%
Latina/o	7.1%	1.7%	8.8%
Asian	3.5%	0%	3.5%
African American	0%	0%	0%
<u>Age</u>			
18-24 yrs	48.2%	5.3%	53.5%
25-29 yrs	14.2%	10.7%	24.9%
30+ yrs	17.8%	3.5%	21.3%
<u>Year in School</u>			
Freshman	3.5%	1.7%	5.2%
Sophomore	3.5%	3.5%	7.0%
Junior	58.9%	5.3%	64.2%
Senior	17.8%	7.1%	24.9%

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## CHAPTER 2

### USING THEATRE OF THE OPPRESSED TO PREVENT SEXUAL VIOLENCE ON COLLEGE CAMPUSES

#### Abstract

Using theatre of the oppressed as a practice method in sexual assault prevention interventions with college students is gaining in popularity. Theatre of the oppressed interventions aim to change values and norms that perpetuate the acceptability of sexual assault and teach college students how to intervene in situations where sexual violence may occur. In this review, I investigate literature focusing on using theatre for social change as a prevention intervention. The aim of the chapter is to provide a synthesis of empirical studies investigating the effects and impact of using theatre for social change in prevention education. Based upon this synthesis, implications for practice, policy, and research are provided.

*Keywords:* theatre of the oppressed, sexual assault prevention, sexual violence against women, college campus prevention

The aim of the review is to summarize and synthesize quantitative and qualitative research that explores the impact theatre of the oppressed theory and practice has on sexual assault prevention. A second goal is to provide practitioners, researchers, and policy advocates with recommendations based upon the findings from this review. Given that sexual assault against women on college campuses is such a pervasive problem, it is essential

that we work to find methods for preventing this problem that are effective. That makes it necessary for us to step outside our practice, research comfort zones, and engage in exploratory and innovative techniques aimed at understanding and preventing sexual assault. Given the complex socio-cultural influences that impact defining and solving sexual assault, a holistic, creative approach is worth investigating.

### Sexual Violence Against College Women

Sexual violence is a pervasive and devastating spectrum of sexual behaviors that are imposed on an unwilling recipient that results in physical, psychological, and social consequences. The World Health Organization (WHO) defines sexual assault as “any sexual act, attempt to obtain a sexual act, unwanted sexual comments or advances, or acts to traffic, or otherwise directed, against a person’s sexuality using coercion, by any person regardless of their relationship to the victim, in any setting, including but not limited to home and work” (World Health Organization, 2002, p. 149).

Approximately 20% of women in the U.S. will be sexually assaulted or experience an attempted assault in their lifetime, totaling one in five women (Black, et al., 2011; Tjaden & Thoennes, 2006). The National Intimate Partner and Sexual Violence Survey (NISVS): 2010 Summary Report found that 1.3 million women were raped in 2009 (Black, et al., 2011). The NISVS study also found that most female rape victims (79.6%) experienced their first rape before the age of 25 (Black, et al., 2011). The U.S. Department of Justice reports that approximately one in four women attending college will experience sexual violence during their 4 years of study (Fisher, et al., 2000). Although the rates of rape between women and men are significantly different, men are still affected by sexual assault. The NISVS reported findings that in the U.S. an estimated 1.6 million men have experienced rape at some point

in their lifetime and over 25 million men have experienced some form of sexual violence other than rape (Black, et al., 2011).

Sexual assault survivors on college campuses often experience the same physical, mental, and social trauma as other survivors. World Health Organization (2010) describes the impact of sexual violence as a complex trauma that shocks all aspects of a survivor's health. Physical consequences include injuries to the genitals and other body surfaces, sexually transmitted infections or diseases, and unintended pregnancy. Psychological effects can result in posttraumatic stress, which is often associated with symptoms of depression, anxiety, or adjustment concerns. Social traumas frequently experienced by the survivor include victim blaming and stigmatization by peers, family, partner, or community members.

However, college student survivors face additional consequences. Often, survivors disengage from coursework and eventually leave school, due to fear of seeing the perpetrator in class, on campus, or at social gatherings. These consequences are often due to a culture of victim blaming and lack of awareness on the part of professors and administrators about the pervasiveness of and symptoms associated with sexual violence. Sexual violence is considered the most underreported violent crime on college campuses (Karjane, et al., 2005). This is due to a widespread lack of awareness of how rape is defined and fear that campus authorities and administrators will not believe the survivor (The Center for Public Integrity, 2009). This culture of victim blaming leaves the survivor living in a world of fear and shame without support.

### Overview of Solutions

Karjane, Fisher, and Cullen (2005) conducted a study, *Sexual Assault on Campus: What Colleges and Universities are Doing about it*, for which they analyzed sexual assault policy for

college campuses, surveyed campus administrators, and investigated promising practices exhibited by eight campuses deemed effective in their approaches. According to Karjane, et al., there are diverse and conflicting research reports, which show best practices for preventing and addressing occurrences of sexual assault on campuses. Karjane, et al. synthesized information reported by 29 campuses and report promising practices regarding prevention, reporting, and punishment of sexual assault as a multipronged approach, utilizing a constellation of techniques. These techniques include establishing and sustaining an evidence-based program for sexual assault prevention. One such program is for peer educators to present scenarios in which sexual assault occurs, and then facilitate a discussion of the scenario with students.

### Bystander Intervention

Many programs on college campuses aimed at addressing sexual violence use bystander intervention theory and practice to develop sexual violence prevention programs (Gidycz, Orchowski, & Berkowitz, 2011). Bystander interventions are founded on the assertion that sexual violence impacts all members of a community, not only the victim. The attitudes and behaviors that perpetuate the acceptability of sexual violence are an inherent part of mainstream culture and social norms, thus the responsibility for preventing sexual violence rests with all members of a given community (Banyard, Plante, & Moynihan, 2004; McMahon & Banyard, 2012; McMahon, Postmus, & Koenick, 2011; Potter, Moynihan, Stapleton, & Banyard, 2009).

Values and norms that perpetuate sexual violence must be changed through pro-social behaviors that model how to prevent the violence. Part of these pro-social behaviors includes intervening in situations where one sees a potential for sexual violence to occur.

The bystander intervention engages community members in practices that transform the social norms that perpetuate the acceptability of sexual violence. Bystander intervention programs teach college students how to be proactive in intervening in social situations where sexual violence has the potential to be perpetrated (Gidycz, et al., 2011; McMahon & Banyard, 2012).

### Theatre of the Oppressed

Theatre of the oppressed theory and techniques have influenced many sexual assault prevention programs. Many universities in the U.S. have created programs using these methods to engage students in an active learning experience on how to prevent sexual assault. University of Texas at Austin, University of Oregon in Eugene, California State University at Long Beach, and University of North Carolina in Chapel Hill are a few sites that put these theories into practice (see Rodriguez, et al., 2006). Many community organizers in the U.S. use these methods as well. The Form Project, Mixed Company Theatre, The Thambo Project, Action Work, Urban Improv, and El Pueblo Integral are a few of the grassroots organizations that employ these theories and techniques (Pedagogy and Theatre of the Oppressed, 2010).

Influenced by Paolo Friere's *Pedagogy of the Oppressed* (1970) Augusto Boal wrote *Theatre of the Oppressed* (1985), which discusses the theory and practice of using public theatre to create social change. Boal's core goal is to transform the passive spectator into an active performer inside the theatre and ultimately, within the performance of their daily life. According to Boal, we are all actors performing to scripts that have been written for us by oppressive systems. The roles we perform vary, depending on the audience we engage and the situations we navigate. Boal assumes that everyone has the capacity to be creative,



particularly when consciousness around oppressive forces has been raised. Using creativity for social change is beneficial to the community; however, most people ignore or defer their creative responsibilities and allow outside sources to create for them (Boal, 1985; Spratt, Houstin, & Magill, 2000).

Boal's techniques aim to abolish passivity and transform audience members into "spect-actors" creating their own scripts and providing solutions that empower the oppressed. "Theatre of the Oppressed...teaches the member how to learn and how to listen, first of all to themselves and then to others" (Spratt, et al., 2000). One of Boal's key techniques is termed Forum Theatre. Forum Theatre begins with a population creating a theatrical scenario portraying an issue of concern from within their community. This is performed for the community, and audience members are invited to stop the action of the play, step onstage, and re-create the scene with a possible solution. The rest of the audience engages in dialogue about the reality of the solution. New solutions are performed until the community is satisfied with the outcome (Babbage, 2004).

Michael Rohd, influenced by Boal, created a manual that provides a brief theoretical overview and explicit instructions on how to build a community theatre troupe that uses theatre for social change. The manual *Theatre for Community, Conflict, and Dialogue* (1998) utilizes exercises from Boal, Viola Spolin, and Anthony Jackson. The purpose of the manual is to give community theatre practitioners tools to create a cohesive performance troupe, with group facilitation skills, to enter a community and engage the community with creativity, dialogue, and consciousness (Rohd, 1998).

The assumption guiding these tools is that everyone has the capacity to engage in this kind of theatre. All that is required is a "desire to engage in dialogue about the oppressions in our lives and to use theatre as a tool to effect that engagement" (p. xi).

Another assumption is that all aspects of a human being crave dialogue. Our identities, experiences, relationships, and communities are created through dialogue. “If dialogue is essential, then its absence is a violation of the most profound sort” (p. xii). Rohd’s techniques are a map towards community dialogue, which is assumed to lead to transformation, rendering the invisible, visible and giving voice to those who have been silenced.

The practice of theatre for social change follows a specific series of techniques and exercises. First, it is essential to have a facilitator/practitioner who is educated and experienced in using theatre for social change techniques (Boal, 1985; Boal, 1992; Rohd, 1998). The facilitator will work with a community that has asked for help processing a topic of concern. The first step is to engage a select number of community members in a dialogue to identify a social problem that exists in the community. Next, the facilitator will lead those community members through a series of theatre of the oppressed exercises such as Forum Theatre, described above, that will guide the members through acting out real-life scenarios in which the social problem occurs. These community members will perform the scenarios for the larger community. The larger community will be invited to freeze the action of the scenarios and suggest alternative outcomes to the scenes. The community members act out the new outcomes until the entire community arrives at a consensus on a performed solution that feels realistic.

Theatre for social change theory hypothesizes that engaging community members in acting out potential solutions to a social problem provides the community with an opportunity to conceptualize, dialogue, and rehearse solutions that can be acted out in real life.

Sexual assault is a controversial topic. There are contradictory views on how to define and prevent sexual assault. As a result, it seems appropriate to utilize theories and practices that engage members in developing their own critical thinking skills to grapple with sexual assault and determine appropriate responses to the issue. Theatre of the oppressed techniques encourage individuals and communities to identify problems and create solutions, rather than have outside experts authorize or define issues and sanctify solutions. This process cultivates intrinsic motivation to explore a given issue and is essential for advancing critical reflection that leads to taking action towards social justice.

### Theatre-based Sexual Assault Prevention Research

The National Institute of Justice conducted a review of the sexual assault prevention interventions and concluded “theatrical presentations can simultaneously educate and entertain, adapting concerns to the interests, vocabularies and attention spans of their audiences” (Epstein & Langenbahn, 1999, p. 80). Many studies highlight that interactive methods provide more effective learning than didactic methods (De los Rios Castillo & Sanchez-Sosa, 2002; Grey, Bolland, Davidson, & Tamborlane, 2000; Margalit, Glick, & Benbassat, 2004). “It is proposed that the interactive format results in a deeper level of processing and more attitude change than a lecture or structured presentation” (Milhausen, 2006, p. 318).

### Design

The protocol for this systematic review was created based on the Cochrane Collaboration Open Learning Materials (Alderson, & Green, 2002), Petticrew and Roberts Systematic Reviews in the Social Sciences: a Practical Guide (2006), and Popay, et al.

Guidance on the Conduct of Narrative Synthesis in Systematic Reviews (2006). The included studies were randomized control trials (RCT), quasi-experimental trials (non-RCT), and exploratory studies, which include qualitative research design. The main outcomes of interest were education on the definition of sexual assault, increased empathy for the victim, education on victim advocacy skills, and raising awareness on the cultural causes of sexual assault.

### Search Methods

A protocol, research question, inclusion and exclusion criteria, and search strategy were developed (see Table 2.1) based on all sources previously mentioned, Cochrane Effective Practice, and Organisation of Care Review Group Data Collection Checklist (Alderson & Green, 2002). Title: Theatre-based Interventions for Sexual Assault Prevention on College Campuses

### Question and Inclusion/Exclusion Search Criteria

The inclusion and exclusion criteria for the manuscripts chosen for this review are illustrated below (see Table 2.2 and 2.3). Does a theatre-based sexual assault prevention intervention change attitudes that perpetuate the acceptability of sexual assault among college students?

### Search Strategy

The following databases were chosen based on the descriptions of each database provided in EbscoHost Database: Academic Search Premier, Alt HealthWatch, CINAHL, Communication & Mass Media Complete, ERIC, International Bibliography of Theatre & Dance with Full Text, MasterFILE Premier, PsycCHAPTERS, Psychology and Behavioral Sciences Collection, PsycINFO, TOPICsearch, Women's Studies International. The

following keyword search strings were developed by lifting keywords from an chapter found at a conference session that discussed a study of theatre-based sexual assault prevention with college students (see Table 2.4). This study reported keywords associated with the research, including the name Augusto Boal; Boal is the most oft-cited practitioner for using theatre for social change. Additional keywords were created that are synonyms of the first set. The database search yielded 36 chapters.

### Screening/Sifting

Abstracts of all 39 chapters were reviewed. Two duplicate studies were removed. The references of two chapters were searched for additional studies. These two chapters were chosen because the abstracts of both chapters mentioned all of the inclusion criteria. The references did not yield a new study. However, many of the chapters that surfaced from the search were cited in both chapters.

This search did find an chapter that meets inclusion criteria on most points, except for the date it was published and age of population. A search in EbscoHost was conducted with the author's name to see if there are follow-up or similar studies that have been conducted more recently. This search did yield a study that meets most of the inclusion criteria.

A hand search of two journals was conducted to find additional studies. The first journal searched was *Applied Theatre Research*, the second, *Journal of American College Health*. The search was conducted on volumes that were electronically available through the University Library. *Applied Theatre Research* was selected because it was chosen for a hand search in a similar Systematic Review School-based drama intervention in health promotion for children and adolescents: Systematic review (Joronen, 2008). *Journal of American College Health* was chosen because one of the studies found in the search was published in this

journal, and this journal publishes many studies on the efficacy of sexual assault prevention among college students. Volumes published in the past 12 months were searched. One study was found in *Applied Theatre Research*, that meets the inclusion criteria.

No studies utilizing qualitative research design were found that met the inclusion criteria. Thus, inclusion criteria were expanded to allow for a broader search in an effort to find qualitative research that meets most of the inclusion criteria. The following inclusion criteria that were established for obtaining the quantitative studies reviewed were expanded in an effort to find qualitative studies that seem relevant to this project: participants (expanded to include any population), participant problem (expanded to focus on prevention of any social problem), outcomes (expanded to focus on any outcome connected to the social problem). Expansion of these criteria did yield three chapters. All three chapters utilize theatre-based prevention interventions. Two of the studies assess prevention of interpersonal violence, while the third focuses on body image pathology. The first study reviewed had participants who are college-age, the second involved adolescents, and the third engaged participants who are adults of various ages. The settings for these studies also varied according to the populations.

After this initial screening process 14 chapters were retained for a full chapter assessment. Through the full chapter assessment five quantitative studies were found that meet all of the inclusion criteria with the exception of the date published. Three qualitative studies were found that meet many of the inclusion criteria. Extending the inclusion criteria for chapters published from 2010–2000 to 2010–1994 allowed for two chapters to be included in the review. Extending the inclusion criteria for qualitative studies allowed for three studies to be included. The six quantitative studies that were excluded through the full chapter assessment were excluded for the following reasons: participant population was not

college-age, the intervention was a combination of a theatre-based element and didactic lecture (rather than only a theatre-based intervention), or data were not collected. Due to time and budget limitations, a search through the fugitive literature was not conducted.

Below are reviews of five quantitative and three qualitative studies that evaluate the impact of theatre-based prevention programs upon young adult and adolescent populations. The search strategy and inclusion/exclusion criteria for the review of quantitative studies were created based on the Cochrane Collaboration Open Learning Materials (Alderson & Green, 2002), Cochrane Effective Practice and Organisation of Care Review Group Data Collection Checklist (EPOC Team, 2010), Petticrew and Roberts Systematic Reviews in the Social Sciences: a Practical Guide (2006), and Popay, et al. Guidance on the Conduct of Narrative Synthesis in Systematic Reviews (2006). Study design, intervention, participants, participant problem, setting, and date published were used to structure the inclusion criteria.

The search for quantitative studies included study designs were randomized control trial and quasi-experimental. Interventions were theatre-based and sexual assault prevention-focused. Participants were college students, and the participant problem was defined as sexual assault attitudes that perpetuate the acceptability of sexual violence. The setting for the studies included college campuses, community-meeting spaces (libraries, non-profit organizations, parks, other public spaces). The time frame for acceptable publications was 1990–2010. Only English language studies were used due to not having time or funding to hire a translator.

This same search protocol and process was attempted for obtaining qualitative studies, but yielded no results, thus inclusion criteria for qualitative studies reviewed was expanded to include studies that focused on the impact theatre-based prevention programs have on young adult and adolescent populations.

### Quantitative Studies

Black, Weisz, Coats, and Patterson (2000) evaluated a theatrical sexual assault prevention program that was presented by college students to assess the intervention's effect on attitudes that perpetuate the acceptability of sexual assault. A quasi-experimental study design was used with a pretest, posttest and follow-up evaluation. A comparison group was created by giving the measure to a group of students that did not attend the play, that have similar demographics to students in the intervention. Results show that posttest mean scores were lower on the Rape Myth Acceptance Scale. Follow-up scores reveal a significantly lower score than pretest scores. This was the only study found in the social work literature evaluating a theatre-based sexual assault prevention program.

Frazier, Valtinson, and Candell (1994) investigated an interactive, improvisational, theatre rape prevention program that was presented to members of sororities and fraternities. A quasi-experimental study design was used with a pretest, posttest, and one-month follow-up evaluation. Results show that those who participated in the treatment group had scores significantly lower than those in the control group, immediately following the intervention. However, follow-up scores revealed that there was no longer a significant difference between groups. Measures used included Attitudes Towards Sexual Behavior, Gender Role Beliefs, and Attitudes Toward Dating Behaviors.

Lanier, Elliott, Martin, and Kapadia (1998) used a randomized control trial design to evaluate a theatrical production based on social learning theory that focused on date rape prevention. The production was presented to college-age students at a Texas university. The College Date Rape Attitude Survey was used to measure pretest and posttest attitudes



related to date rape. Results show a significant increase in attitudes related to the unacceptability of date rape.

Milhausen, McBride, and Jun (2006) used a quasi-experimental study design to investigate a theatrical, peer-facilitated sexual assault prevention program. The researchers used the Rape Myth Acceptance Scale and the Sexual Beliefs Scale for a pretest and posttest. Results shows that posttest mean scores were not significantly different on the Rape Myth Acceptance Scale. However, on the Sexual Beliefs Scale three of the five subscales showed a lower mean between pre and posttest scores.

Rodriguez, Rich, Hastings, and Page (2006) created and evaluated a sexual assault prevention program targeting college students that uses theatre of the oppressed techniques. The researchers used a quasi-experimental design by creating an intervention group, comparison group, and control group. Group assignment was not random, but based on enrollment within a specific class section. The three groups were established via three sections of a lower division communication course. A posttest evaluation was conducted with a measure created and validated by the researchers. The measure assessed four constructions: perspective taking, emotional contagion, empathic concern, and comforting. The results reveal a significant difference between the three groups with the highest scores found in the experiment/intervention group.

### Quality Appraisal

Methodological quality assessment was conducted using the Methodological Quality Rating Scale (MQRS) created by Miller and colleagues (2002; 1995), which was used to assess the methodological quality of alcohol dependence interventions (see Table 2.6).

### Synthesis

Effect sizes for relevant outcomes were calculated for four of the five studies (Cohen, 1988). One study did not provide enough data to allow for an effect size calculation. The calculation was done only on outcome variables specified in the inclusion criteria, e.g., attitudes that perpetuate the acceptability of sexual assault (see Table 2.7).

### Implications for Research and Practice from Quantitative Studies

Based on a review of these five studies, recommendations for future implementation and creation of theatre-based sexual assault prevention interventions include the following. First, clearly defining intended outcomes before creation of the intervention allows the intervention to be tailor- made for the purpose of the project. Another recommendation that arose from these studies is that reliable measures for intended outcomes would help researchers assess whether or not the intervention is creating the desired change. A third salient implication was to develop an intervention based on prior research findings, which would entail a thorough review of previous studies, understanding the limitations of those studies, and incorporating recommended changes. Another suggestion is to standardize the intervention through a written manual along with protocol for how the intervention is implemented. This would establish structure for the content and process of using the intervention. The written manual would need to provide direction on techniques and processes a practitioner can use to guide a community through identifying unique problems and solutions, as well as how to theatrically illustrate these problems and solutions. A final recommendation is to establish an evaluation protocol for the intervention. The studies reviewed argue for establishing program goals, objectives, and intended outcomes, which would create an evaluation utilizing mixed methods, both quantitative and qualitative data collection, and analysis.

### Qualitative Studies

The majority of evaluations conducted on theatre-based prevention programs appear to have been done through quantitative methods. Thus, it was necessary to expand the inclusion criteria for studies that would be included in a review of qualitative design studies. The following inclusion criteria that was established for obtaining the quantitative studies reviewed were expanded in an effort to find qualitative studies that seem relevant to this project: participants (expanded to include any population), participant problem (expanded to focus on prevention of any social problem), outcomes (expanded to focus on any outcome connected to the social problem). To evaluate the rigor and credibility of the qualitative studies reviewed in this synthesis, the criteria outlined by Barusch, Gringeri, and George (2011) and Creswell (2007) were utilized.

Barusch, Gringeri, and George (2011) conducted an in-depth analysis of qualitative studies published in social work journals to understand the level of methodological rigor utilized in published qualitative research. The authors used Creswell's (2007) eight key strategies to identify which strategies are most commonly utilized to ensure methodological rigor among studies published in social work journals from 2000–2008. They then compiled a list of strategies that were mentioned in studies as methods for establishing rigor. Barusch, et al. (2011) created a list of 19 methods used for establishing rigor they found to be present in current qualitative social work scholarship. The Barusch, et al list of 19 methods was used to assess the methodological rigor of the three qualitative studies that met the inclusion criteria for this systematic review. The list of 19 methods is as follows: sampling rationale provided, analyst triangulation, limitations specified, analysis detailed, theory specified, human subjects considerations addressed, data triangulation, peer debriefing, member

checking, prolonged engagement and persistent observation, negative case analysis, reflexivity, thick description, theoretical saturation achieved, external audit, ontology/epistemology specified, and audit trail (2011, p. 14).

Leigh Ann Howard (2004) conducted a qualitative evaluation of the creation, design, and implementation of a theatre-based prevention program used to raise awareness on issues concerning body image and eating practices. Howard uses Critical Performative Pedagogy as her research paradigm, which is described as evaluating the use of performance as a method for researcher/member self-exploration and social change. Howard used several different forms of data collection. She conducted ethnographic interviews with four groups of women and one group of men, with five to six people in each group, ages 17 to 29 years old. Questions were asked about perceptions of body image and eating practices. Six women from the initial round of interviews elected to continue with the project by creating a performance troupe. For 10 weeks this group documented their thoughts and feelings, wrote theatrical scenes, memorized and rehearsed the scenes, which culminated in “a public performance that would give voice to the experiences reflected in the earlier group interviews” (p. 222).

Howard discovered two overarching themes, personal awareness and cultural critique. Every member stated that her awareness of personal eating habits and the habits of others increased via participation in the project. One member stated that she used to criticize herself for eating a candy bar, but now allowed herself to enjoy the candy without guilt. Members also revealed a new awareness about how their social and cultural environment shapes eating habits. Several members discussed an awareness about how culturally constructed gender stereotypes impact their relationship to food and eating. For example, a scene was created and performed that highlighted how women’s body parts are often

described as food items (melons, buns, cottage cheese). This performance reveals how the female image is constructed as a consumable product and that women should aspire to be consumable based on culture-bound dictates.

Howard does utilize several of the techniques for establishing methodological rigor specified by Barusch, et al. (2011). The study provides a partial rationale for the sample that was used. Howard describes her inclusion criteria as participants needed to be willing to discuss thoughts and feelings around body image and eating habits, as well as attend five 90-minute interview sessions. The article does not discuss how the participants were recruited, or seemingly important demographics, such as student status or race and ethnicity. Nor does it discuss using analyst triangulation, e.g., engaging a sister/fellow researcher in analyzing the data to establish thematic credibility. The author does provide a detailed account of methods used to analyze the data. Howard cites using an open coding process used to develop themes as described by Emerson, Fretz, and Shaw (1995) and McCracken (1988). The author does not specify the limitations of her study, rather there is a discussion about the concern and consideration for the participants of the study. In fact, the experiences, reflections, and opinions of her participants were the focus of the study. Sensitivity to how the participants changed as a result of engaging in the project was a primary point of concentration. Howard does not mention using peer debriefing or member checking as part of the study.

Howard did have a prolonged engagement and persistently observed the participants. The purpose of the study was to privilege the point of view of the participants. Two methods of data collection, group interviews and gathered personal reflections were used. The chapter did not mention the use of negative case analysis, member checking, external audits, or the use of reflexivity. Regarding reflexivity, Howard does not mention

positionality in association to the study participants, or engaging in personal reflection throughout the study. Howard did use thick description, quotes were cited from the interviews and rich details were given about the project and participants' experience of the project.

Overall, this study seemed to be well constructed and to engage the recommended two methods to create credibility (Barusch, et al., 2011). What makes the study appear well constructed is that Howard used two methods of data collection, these methods seem to fit well with the research agenda, and methods were described with enough transparency to allow for a constructive critique.

The Community Education Team for the Prevention of Violence Against Women in Ontario Canada (1999) implemented a collective-drama intervention in public schools with high school students and 7<sup>th</sup> and 8<sup>th</sup> grade students. The aim of the study was twofold: to illustrate the implementation and evaluation of a collective drama project and document the process of the implementation and evaluation. The intervention was created to assist adolescent-aged males and females to disrupt attitudes and behaviors that could lead to interpersonal violence.

Evaluation methods included a combination of techniques. The two evaluators conducted in-depth interviews with the troupe members, school staff, and drama facilitators. The evaluators also conducted focus groups with members of the drama troupe, workshop members, and audience members. All intervention staff acted as participant-observers, and documented their daily activities, thoughts, and feelings about the project. The authors concluded that the intervention created a positive impact on the intervention staff, drama troupe, and audience members. They asserted that the relational, feminist methods used to create the intervention were integral to the awareness and changes experienced by drama

troupe members and audiences. The argument is that the drama troupe members and audience participants learned positive relationship practices not only from experiencing the intervention, but also through the process of creating and implementing the intervention.

The Community Education Team (1999) utilized many strategies for establishing methodological rigor as defined by Barusch, et al., (2011). The research team provides a full rationale for the sample they used. It was a purposive sample; individuals were chosen based on ethnic/cultural/social background, physical differences, and a willingness to perform. Two researchers analyzed the data. They collaboratively agreed upon themes and created codes. The team did not specify limitations to the study design, but did discuss challenges they encountered utilizing the research methodology. For example, the writers were reflexive about feeling caught between educating students on men's violence against women and honoring how the drama troupe members chose to write the scenarios. The writers give many details about how the data was analyzed, but not enough detail for it to be replicated. The research team clearly articulated the theory that was used to create the study and then cited relevant theorists. A whole paragraph was dedicated to discussing how human subjects were considered in the design of the project. There are many places in the chapter where the writers mention that they used peer debriefing and engaged in member checking.

The research team used several tactics for creating credibility as defined by Barusch, et al., (2011). The entire team utilized prolonged engagement and persistent observation. The team used multiple methods of data collection and analysis. The researchers reported using peer debriefing and member checking. They also provided many examples of how efforts were made to obtain thick description. The team also gave significant detail on how reflexivity was used to inform the data collection and analysis process. The research team that constructed and implemented this project seemed to commit to using multiple methods

that would establish credibility and meet most standards for qualitative research rigor.

Madeline Brigell (2010) conducted a study assessing the impact of participatory theatre on gender-based violence with men, women, and adolescents connected to a community program in San Salvador, El Salvador. Brigell begins the chapter by asserting that Latin America has a long tradition of utilizing participatory methodologies to address social problems. Next, the author claims that there is a paucity of research exploring the effectiveness of using participatory theatre with youth to prevent violence and that such practices remain marginal in the U.S. “Practitioners in the United States have a lot to learn from examining the impacts of theater programs based in participatory education in Latin American countries” (p. 13).

Brigell then gives the theoretical foundations for participatory theatre, citing Paolo Friere (1970) and Augusto Boal (1985), describing how both men influenced participatory methods for addressing social problems in Latin America. Special emphasis is placed on describing Boal’s techniques for creating theatre with oppressed communities. Brigell then provides a brief literature review of research that has been conducted on sexual assault prevention programs constructed in the U.S. The review ends by discussing two evaluations that have been conducted on theatre-based sexual assault prevention programs.

The chapter then describes a participatory theatre program situated in Escuela Equinoccio of Centro Bartolome de las Casas (CBC) located in San Salvador, El Salvador. The program reviewed in the chapter is a Masculinities Workshop, which uses participatory theatre techniques to challenge “problematic ways in which men have been socialized to act out their masculinity” (p. 17). CBC uses various techniques to explore this socialization, cooperative games, dance movement, drawing as a group, meditation, film, theatre of the oppressed, and group discussion. All activities are aimed at encouraging men to reflect upon



how their day-to-day behaviors, thoughts, and beliefs create a construction and expression of masculinity that may condone violence against women. Most of the members in the program are leaders in their communities, who are encouraged to take these techniques back to their communities and engage other men in raising awareness on gender-based violence.

Brigell inserts a description of her study design and methodology as “In a series of interviews, agency staff and I conducted this summer with 9 men and male youth, all spoke about the effects these games had on them” (p. 17). Brigell is speaking about theatre games in which the men and youth reenact childhood games where an ethic of violence was instilled as an appropriate manner to express masculinity. The aim of the study is never explicitly stated, but rather it is implied that Brigell is assessing the impact of participatory theatre on changing attitudes and encouraging community leadership on addressing gender-based violence. The impact is being evaluated through in-depth interviews being conducted with members in the CBC program.

Brigell describes, in detail, how the program uses theatre of the oppressed techniques to encourage empathy and provide an opportunity to practice new skills. The author describes a scenario that was performed and used as a tool to change attitudes. The scene portrayed a man approaching a group of sex workers, the workers began to kiss and touch him, and then the man realized one of the workers is a man dressed as a woman (cross-dresser). The man reacts by abusing the male worker psychologically and physically. A facilitator then asks the audience to discuss their reactions to the scene and process how gender socialization can create attitudes and feelings that condone violence.

Results of the interviews reveal that the techniques used by CBC are more effective at changing attitudes and behaviors than didactic presentations on similar topics. The author includes excerpts from the interviews that support this finding. Another finding is that the

CBC workshop has changed how the members engage with family, friends, and co-workers. One interviewee says he has changed how he asks for his needs to be met in his partnership, in that he no longer yells or dominates.

Brigell describes a few methods for establishing rigor and credibility as elucidated by Barusch, et al., (2011). The author describes limitations of the study, one being that the data self-reports, which means there is not outside evidence corroborating a change in behavior. Also, using interviews to collect data equals an inability to assess for long-term impact. A detailed illustration of the intervention being evaluated, is provided, which allows for replication of the intervention. Brigell also articulates a compelling argument for conducting the study in San Salvador. Doing research in another country poses multiple barriers, which brings into question why the investigator would undertake the project, when a similar program could have been evaluated in the U.S. However, the argument is that Latin America has been utilizing participatory theatre techniques far longer than the U.S., and similar programs in the U.S. can learn from the successes and challenges of the evaluated program.

Conclusions from the study are summarized insofar as these initial results seem promising, which warrants further study of participatory theatre interventions. The author asserts that the program utilized by CBC would be a useful model for similar programs in the U.S. She recommends combining the methodologies used by CBC with already existing programs on violence prevention.

The Brigell chapter would have been strengthened if there had been more detail given and a discussion of research methodologies. There is one sentence in the chapter stating that interviews were conducted with nine members. It would have been helpful to know what qualitative traditions the researcher borrowed from. It also would have been useful to learn

how the data was analyzed. A limitation of the Community Education Team (1999) study is that it does not discuss the results of the evaluation conducted with the intervention members. While reporting the results from an evaluation of the process is valuable, discussing data collected from intervention members could have been used to support the other positive findings. It also has the potential to create an additional piece of literature that could be used to support the use of theatre-based prevention techniques.

### Implications for Research and Practice from Qualitative Studies

All three of the studies contain valuable findings, which can inform future practice and research on theatre-based prevention interventions. First, two of the studies (Community Education Team, 1999; Howard, 2004) provide enough details regarding the research process that could be replicated. Replicating this process would ensure gathering of rich data, creating an egalitarian atmosphere between the researcher and members, and would challenge the researcher to learn and grow as a researcher. Another strength of the two mentioned studies is that multiple techniques were used to collect data, and the data was collected at various points in time. These methods provide for a richer, more in-depth understanding of the issues being explored. Also, both chapters cite which qualitative research resources were used to inform their data collection methods. Brigell (2010) provides a compelling argument for conducting the study in San Salvador.

There appear to be several practice recommendations to be culled from these studies. First, all three studies discuss using a specific layering of experiences for the study members. The members are introduced to the intervention through a series of theatrical exercises, which are used to build trust and group cohesion. This creates a bridge for the members to write the performance scripts, engage in improvisational exercises, and rehearse actual

scenarios. This leads to the formation of the actual intervention, which are scenarios addressing a social problem that has been defined by members who are impacted by the problem. Another unexpected implication for practice is that the actual process of qualitative investigation appears to be a method for study members to gain self-awareness on the social problem being addressed. All three studies involved study members in writing reflections and engaging in in-depth interviews. This process appears to be a method through which the participants reflected on the intervention experience, and observed their own growth connected to the topic of concern.

While these qualitative studies do not focus on sexual assault prevention, they focus on topics of concern to women's health, e.g., eating practices, domestic violence, and dating relationship behaviors. Findings from the qualitative studies could be applied to a sexual assault prevention intervention.

### Conclusion

Given that sexual assault against women on college campuses is such a pervasive problem, it is essential that we work to find methods for preventing this problem that are effective. Defining and solving sexual assault is embedded in a complex constellation of cultural beliefs and practices, thus we must be creative and holistic in how we approach this problem. That makes it necessary for us to step outside our practice, research comfort zones, and engage in exploratory and innovative techniques aimed at understanding and preventing sexual assault.

Future research and practice would involve creating pilot programs on college campuses that use theatre of the oppressed techniques. Creation of these programs should engage someone experienced with theatre of the oppressed and conducting research, who

possesses a thorough understanding of sexual violence. Because these programs are exploratory, context-specific, and process-oriented, evaluation protocol should include qualitative methods. Certainly, there is a history of research conducted on these programs utilizing quantitative measures; however, that seems to be paradigmatically incongruent with theatre of the oppressed theory. A compromise may be to use a mixed methods study design (Creswell, 2011). This would both privilege the unique experiences of the community participating in the intervention, and assess the generalizability of the intervention to other settings and populations. Another important practice and research recommendation would be to have study members engage in written or verbal reflections about their experience with the intervention. According to the reviewed research, this reinforces the learning objectives of the intervention.

A final recommendation is for researchers and practitioners to venture outside their disciplinary comfort zones and explore creative and experiential alternatives to sexual assault prevention. Given the complex socio-cultural influences that impact defining and solving sexual assault, a holistic, creative approach is worth investigating.

Table 2.1

## PICOS

Participants	College-age Students
Interventions	Theatre-based Prevention Intervention
Comparisons	Treatment as Usual Control Group
Types of Outcomes	Attitudes that Perpetuate the Acceptability of Sexual Assault
Types of Studies	Randomized Control Trials Quasi-Experimental Studies Exploratory Studies

Table 2.2

## Inclusion Criteria

Study Design	All study designs will be considered.
Intervention	Intervention is not theatre-based: Since the research question is assessing theatre-based interventions, if the intervention is not theatre-based, the study will be excluded.
Intervention	Must be focused on prevention. Priority will be given to studies that focus on sexual assault prevention.
Participants	Population is not college-age students: Given the justification above regarding reviewing college student participants, studies that have participants outside of college-age populations will be excluded. However, the participant inclusion criteria may be expanded if the search does not yield studies focusing on college students.
Participant Problem	If the participant problem does not fall within the realm of attitudes that perpetuate the acceptability of sexual violence. However, the participant problem may be expanded if the search does not yield studies focusing on sexual assault prevention.
Primary Outcomes	If the primary outcomes are not focused on attitude change related to sexual assault. However, the primary outcomes may be expanded if the search does not yield studies focusing on sexual assault prevention.
Time Frame	Published before 2000: As mentioned earlier, in an effort to review the most current literature, publication parameters will be within the last ten years. However, the search may be extended prior to the year 2000 if scholarship focusing on stated inclusion criteria is not located.
Language	Due to not having time or funds to hire a translator, English language-only journals will be searched.

Table 2.3

## Exclusion Criteria

Study Design	All study designs will be considered.
Intervention	Intervention is not theatre-based: Since the research question is assessing theatre-based interventions, if the intervention is not theatre-based, the study will be excluded.
Intervention	Must be focused on prevention. Priority will be given to studies that focus on sexual assault prevention.
Participants	Population is not college-age students: Given the justification above regarding reviewing college student participants, studies that have participants outside of college-age populations will be excluded. However, the participant inclusion criteria may be expanded if the search does not yield studies focusing on college students.
Participant Problem	If the participant problem does not fall within the realm of attitudes that perpetuate the acceptability of sexual violence. However, the participant problem may be expanded if the search does not yield studies focusing on sexual assault prevention.
Primary Outcomes	If the primary outcomes are not focused on attitude change related to sexual assault. However, the primary outcomes may be expanded if the search does not yield studies focusing on sexual assault prevention.
Time Frame	Published before 2000: As mentioned earlier, in an effort to review the most current literature, publication parameters will be within the last ten years. However, the search may be extended prior to the year 2000 if scholarship focusing on stated inclusion criteria is not located.
Language	Due to not having time or funds to hire a translator, English language-only journals will be searched.



Table 2.4

Keyword Search String and Number of Citations

College* OR Univers* OR College Students OR Higher Education* OR Freshman OR Sorority OR Fraternity	812866
Prevent* OR Interven* OR Social Learning Theory OR Embodied Instruction OR Interactive Theatre OR Peer-led	1823215
Sexual Assault OR Rape OR Sexual Violence OR Date Rape	66378
Theatre OR Theatre-based OR Drama OR Drama-based OR Theatrical OR Theater OR Interactive OR Embodied OR Embodied Pedagogy OR Embodied Instruction OR Proactive Performance OR Augusto Boal	912014
Combine all four = Search with AND	36

Table 2.5

## Quantitative Studies

Study	Intervention	Comparison	Control	Sample	Outcomes Measured	Findings
Black, B., Weisz, A., Coats, S., & Patterson, D. (2000)	Play "Hold Her Down" with scenes depicting how to respond and how not to respond to a survivor of sexual assault	Students from three social work classes that did not attend the performance	None	Intervention N=150 (F=73, M=25) Control N=64 (F=49, M=15) 69%=White	Rape Myth Acceptance	For the Intervention group, scores diminished significantly ( $p<.05$ ) between the pretest and posttest. Scores remained the same for two-month follow-up. Comparison group scores were significantly higher than Intervention group posttest scores.
Frazier, P., Valinson, G., & Candell, S. (1994)	Interactive performance where audience members are invited to participate in the drama	None	Not Described	Intervention N=108 (F=63, M=45) Control N=84 (F=54, M=30) 97%=White	Attitudes Toward Sexual Behavior, Gender Role Beliefs, Attitudes Toward Dating Behaviors	Overall, posttest scores of the intervention group compared to the control group scores differed significantly ( $p<.001$ ). Intervention (posttest) and control group scores differed on all three measures.

Table 2.5 Continued

Lanier, C., Elliott, M., Martin, D., & Kapadia, A. (1998)	Play "Scruples" with six scenes using scenarios that challenge rape myths	None	Alternate play that addressed multicultural issues	N=436 (F=51.4%, M=48.6%) 64.4%=White	Date Rape Attitudes	Posttest scores of the Intervention group compared to the control group scores differed significantly ( $p<.001$ ). An analysis of the pretest scores for the subgroup in the lowest quartile scores (population with highest rape tolerant attitudes) compared against posttest scores and group assignment (Intervention vs. Control) reveals a significant difference ( $p<.01$ ).
Milhausen, R., McBride, K., & Jun, M. (2006)	12-minute theatrical presentation showing gendered points of view on sexual encounter	None	None	N=160 (M=37, F=37) 84%= White	Rape Myth Acceptance, Sexual Beliefs Scale	Overall, there was not a significant difference between pretest and posttest scores. However, two of the five subscales on the Sexual Beliefs Scale did reveal a significant difference between pre and posttests. Posttest scores show that participants were less likely to accept that "women enjoy force" and "women engage in token refusals of sex."

Table 2.5 Continued

Rodriguez, J.L., Rich, M.D., Hastings, R., & Page, J.L. (2006).	Interactive performance where audience members are invited to participate in the drama	Didactic Lecture	Video Presentation unrelated to topic	N=561 (F=374, M=185) 247=White	Perspective Taking, Emotional Contagion, Empathic Concern, Comforting	Overall, the Intervention group, when compared to Comparison and Control groups, showed scores of greater perceived self- efficacy in all four observed outcomes. Perspective Taking $p<.001$ , Emotional Contagion $p<.05$ , Empathic Concern $p<.01$ , Comforting $p<.001$
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Table 2.6  
Quality Appraisal

<u>Study</u>	<u>Study Design</u>	<u>Replicability</u>	<u>Baseline</u>	<u>Quality Control</u>	<u>Follow-up Length</u>	<u>Follow-up Rate</u>	<u>Collaterals</u>	<u>Objective Verification</u>	<u>Dropouts</u>	<u>Independent</u>	<u>Analyses</u>	<u>Multi-site</u>
Black, B., Weisz, A., Coats, S., & Patterson, D. (2000)	Quasi-Experimental	Sufficient Detail	Yes	No Standardization Reported	2 Months	44%	No	Yes	Not Enumerated	Follow-up Non-blind	Yes	No
Frazier, P., Valtinson, G., & Candell, S. (1994)	RCT	Not Sufficient Detail	Yes	No Standardization Reported	1 Month	Not Reported	No	Yes	Enumerated	None	Yes	No

Table 2.6 Continued

Lanier, C., Elliott, M., Martin, D., & Kapadia, A. (1998)	Quasi-Experimental	Sufficient Detail	Yes	No Standardization Reported	None	None	No	Yes	Enumerated	None	Yes	No
Milhausen, R., McBride, K., & Jun, M. (2006)	Exploratory	Sufficient Detail	Yes	No Standardization Reported	None	None	No	Yes	Enumerated	None	Yes	No
Rodriguez, J.I., Rich, M.D., Hastings, R., & Page, J.L. (2006)	Quasi-Experimental	Sufficient Detail	No	No Standardization Reported	None	None	No	Yes	Non-Applicable	None	Yes	No

Table 2.7

## Effect Sizes

Effect Sizes	Effect Size #1	Effect Size #2	Effect Size #3	Effect Size #4	Effect Size #5	Effect Size #6
Black, B., Weisz, A., Coats, S., & Patterson, D. (2000)	Rape Myth Acceptance Scale pretest Median & posttest Median (M) = .40 = small*	Rape Myth Acceptance Scale posttest M & follow-up M = .57 = medium*				
Frazier, P., Valtinson, G., & Candell, S. (1994)	Attitudes Towards Sexual Behavior (ATSB) Intervention Group posttest M & Control Group posttest M = -.46 (small)	ATSB Intervention posttest M & Intervention follow-up M = -.25 (small)	ATSB Intervention Follow-up M & Control Follow-up M = .17 = small*	Attitudes Towards Dating Behaviors (ATDB) Intervention Group posttest M & Control Group posttest M = -.96 = large*	ADTB Intervention posttest M & Intervention Follow-up M = -.43 small*	ADTB Intervention Follow M & Control Follow-up M = .17 = small*

Table 2.7 Continued

Lanier, C., Elliott, M., Martin, D., & Kapadia, A. (1998)	Did not report Standard Deviations, thus not possible to calculate Effect Sizes						
Milhausen, R., McBride, K., & Jun, M. (2006)	Rape Myth Acceptance Scale Pretest M & posttest M Males = .02 = no effect	Rape Myth Acceptance Scale Pretest M & posttest M Females = .20 = small*					
Rodriguez, J.L., Rich, M.D., Hastings, R., & Page, J.L. (2006)	Perspective Taking Intervention Group M & Comparison Group M = .52 = medium*	Perspective Taking Intervention Group M & Control Group M = 1.20 = large*	Empathic Concern Intervention Group M & Comparison Group M = .40 = small*	Empathic Concern Intervention Group & Control Group M = 1.23 = large*			



Table 2.8

## Implications from Review

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Research

- Establish evaluation for the intervention
- Explores the experiences and subjective understandings of study members
- Provide transparent details about research process
- Utilize multiple methods to collect and analyze data
- Consider conducting research in multicultural contexts
- Qualitative evaluation process becomes part of the intervention

## Policy

- Goal is to change cultural/community values/norms
  - Comprehensive prevention policy
  - Program development
  - Program evaluation

## Practice

- Standardize practices via written manual (not intervention)
  - Develop intervention based upon findings and community needs
  - Use specific layering of experiences for participants
  - Preparatory theatrical exercises
  - Participants write scenarios
  - Participants assist in creation of intervention
  - Reflexive writings, interviews, and focus groups become part of the intervention

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## CHAPTER 3

### QUALITATIVE EVALUATION OF A THEATRE-BASED SEXUAL ASSAULT PREVENTION PROGRAM

#### Abstract

This chapter explores the experiences of sexual assault response providers, college students, and community members who participated in a theatre-based, peer-education, sexual assault prevention presentation. The program was established and informed through the use of Critical Pedagogy and Theatre for Social Change theory and practice: *Pedagogy of the Oppressed* (Friere, 2007) and *Theatre of the Oppressed* (Boal, 1985), as well as Multicultural feminist theory and approaches (Calcasa, 2001; INCITE, 2010; Saulnier, 2008). These models emphasize subverting social norms that perpetuate sexual violence, encourage modeling ally behavior, and defining consent in sexual relationships. Data were collected via field notes, reflexive evaluations, and focus group interviews. Findings reveal how this intervention motivates participants to engage the topic on an emotional level, act as an ally to sexual assault survivors, and communicate consent before and during a sexual experience. Valuable implications for future practice and research development are explored.

*Keywords:* qualitative research, sexual assault prevention, intervention research, theatre of the oppressed, pedagogy of the oppressed, multicultural feminism

### Statement of the Problem

Sexual violence is a pervasive and devastating spectrum of sexual behaviors that are imposed on an unwilling recipient that results in physical, psychological, and social consequences. The World Health Organization (WHO) defines sexual assault as “any sexual act, attempt to obtain a sexual act, unwanted sexual comments or advances, or acts to traffic, or otherwise directed, against a person’s sexuality using coercion, by any person regardless of their relationship to the victim, in any setting, including but not limited to home and work” (World Health Organization, 2002, p. 149).

Approximately 20% of women in the U.S. will be sexually assaulted or experience an attempted assault in their lifetime. This equals one in five U.S. women (Black, et al., 2011; Tjaden & Thoennes, 2006). The National Intimate Partner and Sexual Violence Survey (NISVS): 2010 Summary Report found that 1.3 million women were raped in 2009 (Black, et al., 2011). The NISVS study also found that most female rape victims (79.6%) experienced their first rape before the age of 25 (Black, et al., 2011). The U.S. Department of Justice reports that approximately one in four women attending college will experience sexual violence during their 4 years of study (Fisher, et al., 2000). Although the rates of rape between women and men are significantly different, men are affected by sexual assault as well. The NISVS reported findings that in the U.S. an estimated 1.6 million men have experienced rape at some point in their lifetime and over 25 million men have experienced some form of sexual violence other than rape (Black, et al., 2011).

### Sexual Assault on College Campuses

Rape is considered the most common violent crime committed on college campuses (Sampson, 2002). “Women ages 16 to 24 experience rape at rates four times higher than the

assault rate of other women” (Humphrey & Kahn, 2000), which means that women on college campuses are at higher risk for sexual assault than non-students of the same age (Karjane, Fisher, & Cullen, 2005; Tjaden & Thoennes, 2006). The Department of Justice reports that approximately one in five women who attend college will become the victim of a rape or an attempted rape by the time she graduates (2005). However, data collected by campuses do not accurately reflect the pervasiveness of this problem. According to the Center for Public Integrity (2009), “Many victims do not report because they blame themselves or don’t identify what happened as a sexual assault.” A study funded by the National Institute of Justice found that over 95% of college student victims remain silent and do not report assaults (Karjane, Fisher, & Cullen, 2005). Often campus security forces feel powerless to investigate such cases, due to contradictory reports of the incident, and the use of drugs and/or alcohol complicating how to address the situation. If a student chooses to proceed seeking assistance with reporting, finding support services, or protection, she/he may face a series of complicated, lengthy procedures that could reinforce the choice to remain silent, rather than face re-telling the trauma, confronting the accused, and enduring community backlash (The Center for Public Integrity, 2009).

Sexual assault survivors on college campuses experience the same physical, mental, and social trauma as other survivors, but college student survivors face additional consequences. Often survivors disengage from coursework and eventually leave school, due to fear of seeing the perpetrator in class, on campus, or at social gatherings. These consequences are often due to a culture of victim blaming and lack of awareness on the part of professors and administrators about the pervasiveness and symptoms associated with the problem. Survivors are less likely to report the crime, due to (a) lack of awareness about how rape is defined and (b) fear campus authorities and administrators will not believe them.



This lack of awareness and fear leaves the survivor living in a world of fear and shame without support (The Center for Public Integrity, 2009; Karjane, Fisher, & Cullen, 2005; Sampson, 2002).

### Sexual Violence Prevention Theories

Many theories exist in an effort to explain the causes and solutions to sexual violence (Boal, 1985; Friere, 1970; hooks, 1984). The following theories are utilized as the basis for the development and evaluation of a theatre-based sexual assault prevention program, which is the basis of this study: Multicultural Feminist Theory, Critical Pedagogy, and Theatre for Social Change Theory. Feminist, and Critical Pedagogy theories are widely used in the design, implementation, and evaluation of sexual assault prevention programs (e.g., Anderson & Whitson, 2005; Carmondy, 2006; Casey, 2009). Theatre for Social Change theory is often utilized to create Theatre-based prevention programs (Heppner, 1995; Rohd, 1998).

### Multicultural Feminist Theory

Black feminists developed multicultural feminist thought in response to the second wave feminist thought. Second wave feminist thought privileged the experiences and point of view of White, middle-class, educated women in the U.S. Black feminists argued that the second wave feminist model ignored the intersections of race, class, and gender and homogenized “women’s oppressed experiences” (hooks, 1984; Saulnier, 2008). Brown (1994) defines the goal of a multicultural feminist perspective as "the development of a multicultural, non-White, and non-Western feminist database on the varieties of women's experiences.... from a canon of scholarship that is diverse and multicultural in methodology

and content" (p. 152). A leader of Black feminist thought, Patricia Hill Collins (2009), contends that stifling the experiences of any oppressed population enables dominant populations to control, because the appearance of compliance suggests that the oppressed population consents to their own subjugation. According to Collins, White feminists' ignorance of a Black woman's experience with sexism, racism, and class has contributed to the patriarchal suppression of women as a whole. One of the core arguments of multicultural feminist thought is that to thoroughly disrupt patriarchy and eliminate sexism, racism, classism, and all other intersecting oppressions must also be eliminated. One "ism" cannot be dismantled without the other.

#### Multicultural Feminist Approaches to Sexual Assault

Multicultural feminism views sexual violence as transcending race, age, ability, and class; therefore, solutions to the problem must be complex and comprehensive (Calcasa, 2001). The California Coalition Against Sexual Assault offers recommendations about how to prevent sexual assault with underserved populations. Underserved populations would be defined as women of color, women with disabilities, sexual minorities, older adults, and people living in poverty. Calcasa recommends providing educational materials and information on resources in multiple languages, building relationships with marginalized communities through including underserved communities in planning and service delivery, and conducting research within the communities to best understand their needs and strengths (2001). Another core prevention effort includes elimination of prejudices and biases about underserved populations. This elimination can be accomplished by increasing awareness about how sexual assault impacts these communities, promoting dialogue between community members, government agencies and social service organizations, and recruiting

and including representatives from the communities in political decision making that affects them (Calcasa, 2001).

The National Organization of Sisters of Color Ending Sexual Assault (SCESA) draws upon the theory of Patricia Hill Collins (2009) by creating Sharing Circles (see Safe Spaces in Collins, 2009). Sharing circles offer opportunities and support for women of color to develop leadership skills, be advocates and change agents, and engage in personal growth (2010). SCESA also provides education to organizations that work with women of color in an effort to build the capacity of organizations to enhance efforts to address sexual violence within their communities.

Another organization, INCITE! Women of Color Against Violence (2010), is addressing not only sexual violence, but police violence, war, and colonialism. INCITE organizes political projects that serve to eliminate multiple forms of violence. Projects include: a women of color radio show, a grassroots clinic, organizing rallies, and capacity building within communities.

### Critical Pedagogy and Theatre for Social Change Theories

Education is an essential component of any Sexual Assault Prevention Program. Education theorists Paolo Friere (2007) and bell hooks (1994) suggest that true socio-cultural transformation occurs through education practices that empower communities to define social problems, create potential solutions, and turn critical reflection into social action. Both the CDC (2004) and WHO (2002) promote the use of education techniques as a component of a sexual assault prevention program.

The National Institute of Justice conducted a review of the sexual assault interventions and concluded, “Theatrical presentations can simultaneously educate and

entertain, adapting concerns to the interests, vocabularies and attention spans of their audiences” (Epstein & Langenbahn, 1999, p. 80). Many studies highlight that interactive methods provide more effective learning than didactic methods (De los Rios Castillo & Sanchez-Sosa, 2002; Grey, Boland, Davidson, & Tamborlane, 2000; Margalit, Glick, & Benbassat, 2004). “It is proposed that the interactive format results in a deeper level of processing and more attitude change than a lecture or structured presentation” (Millhausen, et al., 2006, p. 318).

We are all actors performing to scripts that have been written for us by oppressive systems. Theatre for social change techniques aim to abolish passivity and transform audience members into “spect-actors” creating their own scripts and providing solutions that empower the oppressed. Sprat, Houston, and MacGill observe, “Theatre of the Oppressed...teaches the member how to learn and how to listen, first of all to themselves and then to others” (2000, p. 118). A key technique for Theatre of the Oppressed is Forum Theatre. Forum Theatre begins with a population creating a theatrical scenario portraying an issue of concern from within their community. The scenario is performed for the community and audience members are invited to stop the action of the play, step on stage, and recreate the scene with a possible solution. The rest of the audience engages in dialogue about the reality of the solution. New solutions are performed until the community is satisfied with the outcome (Babbage, 2004).

### Program Description

This project was the first iteration (out of three) of a theatre for social justice sexual assault prevention intervention. This presentation was a 45-minute drama set in present day on a University Campus. The main character was a popular female, college student (Rachel)

who attended a party one night expecting to meet new people and have fun. She met a male college student (Brad) with whom she was acquainted and agreed to go up to his room and listen to music. Brad attempted to seduce Rachel without success, so Brad raped Rachel. This play explores Rachel's experience of the Rape as well as the impact it has on her friends, teachers, and the community. The play attempts to explore the cultural and emotional impact sexual violence has on an individual and her community. The piece was written by a local theatre-professional and based upon improvisation sessions with two actors. This production was produced in partnership with a local theatre company, the University Women's Center, and the local Rape Recovery Center in honor of Sexual Assault Awareness month. The one-act play was followed by a question and answer session, where audience members discussed the impact the play had on their attitudes, beliefs, and potential behaviors regarding sexual assault.

### Methods

The purpose of this study was two-fold. The first aim was to describe the impact a theatre-based sexual assault prevention program has upon audience, specifically the attitudes, beliefs, and potential behaviors. The second purpose was to explore how this intervention may inspire individuals to engage in sexual assault prevention on macro and micro levels.

Qualitative methods were chosen as a tool to achieve these three goals, for two reasons. Qualitative methods allow for a sensitive, nuanced exploration and analysis of a topic, which is a useful approach for creating new theoretical foundations. Gathering and analyzing these subjective experiences requires an in-depth, systematic process for meaning making.

The critical strand of qualitative research genres was engaged to inform the research design (Hesse-Biber & Leavy, 2011; Marshall & Rossman, 2011). Critical genres are explained as an overarching term used to categorize a diverse set of epistemological positions and methodologies. The critical strand of qualitative research investigates how we live in a power-laden context, which informs how we behave, create meaning, and produce knowledge about our lived experiences. Critical theory also asserts that the notion of discovering an absolute truth is not possible, but rather multiple truths exist and are shaped by the context in which the knowledge is created (Hesse-Biber & Leavy, 2011; Marshall & Rossman, 2011).

Ethnomethodology was utilized as described by Gubrium and Holstein (1997). This approach aims to describe how observed systems of human behavior, motivation, and causal links are perceived through study member descriptions. This approach embraces the complex understandings and illustrations derived from data collection and analysis. The researcher's understanding of social norms and observation of behaviors is bracketed within the members' explanation of the behaviors, motivations, and causes.

The study hoped to answer the following questions:

How do audience members experience the intervention? How does the intervention impact the beliefs, attitudes, and behaviors of the participants?

How does witnessing and interacting with the intervention create opportunities and foster the will of the intervention participants to engage in sexual assault prevention on micro and macro levels?

### Participant Recruitment

Several techniques were utilized to recruit participants for this project (see Table 3.1). A nonprobability, snowball purposive sample was used. An email was sent to organizations that serve sexual assault survivors; e.g., the Women's Resource Center at a large state university, the Rape Recovery Center, State Coalition Against Sexual Assault, inviting sexual assault response providers and community members to attend and offer feedback on a theatrical presentation focused on sexual assault prevention. Also, members of the intervention team, were asked to write reflexive evaluations about their experience creating and presenting the intervention. Posters were created advertising the event and evaluation session. The posters were posted at organizations mentioned above on the University Campus and throughout the local community, inviting students and community members to attend the presentation. Informed consent was given before each presentation began. All study participants were consenting adults; but counseling support, as well as campus and community resources were offered to all participants. The Institutional Review Board approved this research project.

### Data Collection Methods

Three methods of data collection were used for this study: field notes, reflexive evaluations, and focus group interviews. Field notes were written, as a participant observer, after each presentation. Reflexive evaluations were collected from strategic members of the intervention design team, e.g., performers, writer/director, and group interviews by one facilitator. Each member was asked to write an evaluation of their experience; creating and presenting the intervention, discussing what they liked, what they would change, what was learned, and how they will use what was learned in the future. One to two research assistants

were engaged to record the discussion that occurred during the group interview via note-taking. Two people facilitated the group interviews. One interviewer worked for the Rape Recovery Center as an outreach/education specialist, the other is a PhD student conducting research on campus sexual assault prevention efforts. Questions from the interviews were:

What did you like about the drama presentation?

What did you dislike about the drama presentation?

How did your views about sexual assault change after watching the presentation?

### Data Analysis Methods

The study goal was to describe, analyze, and interpret the impact a theatre-based sexual assault prevention program had on providers, students, and community members, as well as how those experiences inform future iterations of this type of intervention. This approach engages a critical view of discourses around gender, power, and sexual violence. This critical lens was used while analyzing the participants' reflections and reports of their behavior and interactions with this project. The participants' constructed knowledge was accepted in the written feedback and interview setting at face value; this was done by making an effort to be aware of the value-laden questions and interpretations that were brought into exploring these data and describing their experiences. The process began by reading all data sources a minimum of twice. Open and focused coding techniques were used as described by Charmaz (2006). Line-by-line analysis of segments of the data was conducted by creating a literal summarization of the data using key words verbalized by the interviewee/writer, after which descriptive themes were identified. Theoretical and practical themes were extracted from the published literature then compared to descriptive themes found in the



data. The final analysis was conducted by creating an amalgamation of concepts from previous literature and interpretations made from the descriptive themes.

## Results

### Interviews Only

There were three themes found in the data collected from the focus groups that seem to be especially important to the study members: Performance vs. Lecture, Ally Modeling, and Consent Between the Characters. Performance vs. Lecture refers to what study members state about the performance aspect of the intervention (see Table 3.2). Ally Modeling illustrates how study members experience the character of Tye being a source of support to the sexual assault survivor, Rachel. The final theme, Consent Between the Characters, investigates how study members describe the communication that occurred between Brad, the perpetrator, and Rachel, the survivor, immediately before the assault occurred.

### Performance versus Lecture

Study member comments about utilizing theatrical performance as a technique for sexual assault prevention reveal important implications for social work practice and research. Seeing a narrative about a survivor's experience makes study members feel emotionally connected to the characters. In addition, they have a deeper understanding of the socio-cultural factors that contribute to sexual assault, and they viscerally experience the severity and impact sexual assault has upon a survivor and her/his community.

The following quote illustrates the difference between reading a narrative about sexual violence and watching that narrative be performed by live actors. Provider: "Allows us to see

visually the experience. Shows a broader range, broader viewpoint to look at than just hearing about it. Visual and see it. Allows us to put ourselves in the situation, more than just reading (hearing)”.

This quote illustrates a core tenet of both multicultural feminist and theatre for social change theories (Boal, 1985; Brown, 1994; Calcasa, 2001; Rohd, 1998). That goal is to increase awareness of how sexual assault impacts communities by promoting dialogue between community members, government agencies and social service organizations. Utilizing a performance, then a discussion, engages audience members in dialogue about the emotional impact sexual violence has upon an individual and her/his community. Watching live actors perform a narrative situates audience members to place themselves in the character’s shoes in a manner that hearing a lecture about the prevalence and impact of sexual violence cannot do.

### Ally Modeling

Study members seemed to be especially impressed by the courageous stance the character Tye took in supporting Rachel’s assertion that she was raped by Brad. Tye also confronts Brad on his perpetration of sexual violence. The following quote illustrates how audience members think the character of Tye may influence college students to confront their friends on behaviors that perpetuate the acceptability of sexual assault. Provider: “Strong, confrontive role played by Tye which sends a message about importance of standing up, even to your friends.”

This study member seems to be saying that using a live actor to model how to intervene in social situations where sexual assault survivors need support, or potential

perpetrators need to be accountable for their actions, has the potential to teach audience members how to behave in similar situations.

Student: It was good that Rachel could talk to Tye. It's a 'group think' in the fraternity. It's nice that the guy (Tye) talked to Brad. It's nice that he approached Brad to find out what happened. I wonder what would happen if none of the frat guys spoke up? Most of the time nobody would speak up....It's good that people (Tye) stepped out against the rape. What if Tye had stepped up and talked to Brad when he saw him getting Rachel drunk.

This quote reveals the critical thinking process of this study member on the impact one person can have on confronting and/or preventing sexual violence from occurring in his/her community. This study member is considering the power of intervening before a situation becomes violent. But, this statement shows the power of modeling an intervention rather than lecturing about intervening behaviors. Watching the character Tye embody pro social behaviors towards sexual assault prevention allowed this study member to generalize Tye's characteristics to him/herself and insert those characteristics into situations where the violence could be prevented from occurring all together.

#### Consent Between the Characters

This final theme portrays how there are a wide variety of beliefs on how people consent to have sex. The intention of the intervention was to create a discussion among audience members exploring what it means to give consent to have sex with another person. The play intentionally did not have the Rachel say "No" to having sex with Brad, as a primer to dialogue with study members about how consent is given or not given between those two characters. The following two quotes emphasize how the scene where Brad fails to seduce Rachel and then rapes her disrupts some study members' definitions of how consent is obtained before having sex.

Community Member: Expectation that people know what to expect when they agree to do something... like when Rachel agrees to go up to Brad's room, Brad assumed that she was saying yes to having sex... that men and women have very different ideas and understanding of the signals and communications around engaging in sex...

Student: I liked seeing it from the guy's point of view, it was a thought process how it was kind of expected. He knew what he was going to do once she came up to the room, it was expected, a done deal. He thought of silence as compliance, which isn't true. There are a lot of ways to say no.

The reactions from study members who express a new awareness on how consent is given and obtained reveal how using theatre for social change techniques does encourage dialogue between community members, especially where solutions to a social problem can be proposed and then discussed (Boal, 1985; Rohd, 1998). The intended outcome is for study members to collaboratively agree upon a solution, and then enact that solution in their lives. The agreed upon solutions affirmed in these quotes are that consent must be explicitly obtained and continually obtained through the entire sexual experience.

### Intervention Team Evaluations

Various members of the intervention development and implementation team were asked to write reflections about their experience creating and presenting the intervention. Given that a small number of reflections (four) was gathered, a summary of content from the reflections, rather than overarching themes, will be presented. The summary will be followed by an analysis of the data.

Two members of the intervention team mentioned that it would be beneficial to make the intervention more interactive. This would entail actually bringing audience members on stage and have them act out alternative outcomes to the scenarios being presented. This technique is aligned with theatre for social change theory, which purports that engaging audience members in reenacting solutions to community problems provides a

venue for audience members to rehearse solutions to problems they can then enact in their daily lives (Boal, 1985; Rohd, 1998). The following two quotes illustrate this finding: “I would also like a more interactive performance”... “make it interactive, involve the audience in acting the roles... doing some role-plays...”.

The students created a more interactive prevention program that is performance-based. The students are using their bodies to perform scenarios that depict situations in which sexual assault occurs. Students were guided through this process using Rohd’s *Theatre for Community Conflict and Dialogue* (1998). Integrating an understanding of how we use our bodies to create knowledge with feminist leadership theory appears to be a promising foundation for practicing leadership development with college students (Christensen, 2011). This is due to an emphasis in feminist theory on an individual’s subjective embodied experience based on intersections between race, class, gender, and other power-laden demographics (McCormick, 2011).

One of the male performers mentioned that he felt men were being attacked during the focus group interviews following the performance. “As a male, I often felt a very strong targeted discussion, not necessarily on rape, but on men. Which made myself and others uncomfortable at times.... Being aggressive in the play and holding my tongue at times during the discussion section.”

An audience member also brought attention to the fact that during one of the performances a group of male students, members of prominent fraternity on campus, downloaded pornographic photos of women on a smart-phone and passed it around the group during the focus group interview following the performance.

The quote from the male performer and the incident with the pornography creates questions about how well the intervention enrolled men in caring about sexual assault

prevention. It could be said that the perpetrator character, Brad, was written in a manner that is one-dimensional. The illustration of Brad that was created placed too much emphasis on Brad being a flawed individual, rather than encouraging audience members to assess the cultural values that empower Brad to seek power and control over women and their bodies. Not only did one of the male performers internalize the critiques of Brad's character, but some male audience members identified enough with Brad that they felt criticized when Brad's character was discussed. As a result, these audience members engaged in passive-aggressive behaviors that reified their dominance over women's bodies by downloading pornography during an actual discussion of how this objectification warrants sexual violence. The presentation obviously struck a chord with some male audience members, but rather than eliciting empathy and a desire to combat violence against women, it created a backlash against women. The following quote is from field notes reflecting on how to address this concern:

The script would have less dichotomous characters... make it more realistic... more real characters... we need to create buy-in from the target population... no??? Yes... We need to recruit members of fraternities, sororities, athletic teams, any privileged population on campus and ask them what stories they want to tell... what are their concerns... what are they most afraid of...???

The notes above reflect musing on how to enroll male audience members in identifying with these characters. One of the most salient considerations that came from reflecting upon the data is what kind of characters would our target audience create? If our target audience were allowed to write, perform, and facilitate a discussion with their peers, would that increase the investment audience members have in relating to the characters and learning bystander intervention strategies?

The segment above is an example of how these findings have informed the practice and research recommendations below.

## Discussion

### Practice

The findings from this study suggest that using theatre for social change techniques to create a sexual assault prevention program has the potential to be a particularly effective tool for teaching attitudes and behaviors that support sexual violence prevention (see Table 3.3). The findings suggest that making a presentation interactive would engage the audience members more than merely watching a presentation. This practice would also enroll participants to use not only their critical thinking skills, but also their physical presence and social skills to intervene in potentially violent situations. Giving audience members the opportunity to intervene in the action of the scenario may empower them to feel empathy for the sexual assault survivor, and hopefully take action to prevent the assault from occurring. An interactive, improvisational experience may allow audience members to practice intervening before confronting these situations in real life. Also, engaging the target populations in the creation and presentation of the theatrical intervention has two positive outcomes. One, it may enroll participants in relating to the characters. And it may create positive peer pressure to intervene in potentially dangerous situations.

The responses from male study members suggest that the dichotomous representation of the male characters may have left those members feeling misunderstood and alienated. These findings suggest that it would be advantageous to involve male members of the target population in discussing, creating, and presenting characters that feel authentic to them and their peers. This practice may create a culture of prosocial attitudes and behaviors that make it “cool” to communicate desire, most importantly, to obtain

consent during a sexual experience, and hopefully challenge male peers on how they interact with women in a social setting.

### Research

The results from this study encourage further exploration of theatre for social change prevention intervention practices (see Table 3.3). There is a paucity of research being conducted on creative intervention practices. It would be beneficial to explore the impact theatre-based interventions have on specific target populations, such as communities within college campuses where the perpetration of sexual violence is of salient concern.

The findings from this study reveal several research practices that would be helpful for future iterations of this project. The next step in conducting research with this project would be to enroll participants from these communities in the evaluation of the intervention. This would assist in understanding the impact a theatre-based prevention intervention has from the perspective of those afflicted by the problem. Also, using qualitative findings from this and future studies would be useful for creating and/or identifying applicable quantitative measures that would pinpoint how the intervention impacts specific variables associated with sexual assault prevention. An additional recommendation for future research would be to record and transcribe the focus group interviews for a more pure capture of study member experiences.

### Conclusion

This study contributes to a growing body of literature within social work on using creative techniques in prevention intervention development and evaluation. The theoretical lens, intervention practices, and evaluation methods used could be applicable to a variety of



settings with diverse populations. Engaging these practices and evaluating the impact has the potential to reconstruct communities and systems to utilize methods that develop a populations' capacity to engage in critical thinking, dialogue, and to take action on an issue of concern.

Table 3.1

## Individual Characteristics as a Percentage of the Sample

Characteristic	Female	Male	Total
	N = 106 (61.9%)	N = 65 (38.0%)	N = 171
Provider	29.8%	1.7%	30.7%
Non Provider	30.9%	35.0%	65.9%
Intervention Team	1.2%	1.2%	2.4%

Table 3.2

## Results

Interviews Only	Intervention Team Evaluations
Performance vs. Lecture	Intervention more Interactive
Ally Modeling	Male Performer Experience
Consent b/w Characters	Audience Create Intervention

Table 3.3

Recommendations

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## Practice

Make presentation interactive to engage audience members to rehearse intervening

Enroll target population in creating intervention

Involve male members of target population in creation of intervention

## Research

Evaluate impact of intervention upon specific populations (adolescents, prisoners, college-age)

Use qualitative findings to develop quantitative measure

Record focus and transcribe group interviews for a more pure capture of experiences

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## CHAPTER 4

### ENGAGING THEATRE FOR SOCIAL CHANGE TO ADDRESS SEXUAL VIOLENCE ON A COLLEGE CAMPUS: A QUALITATIVE EVALUATION

#### Abstract

This chapter explores the experiences of undergraduate students who participated in a theatre-based, peer-education, sexual assault prevention intervention presentation. The program was established and informed through the use of two models of Theatre for Social Change theory and practice: *Theatre of the Oppressed* (Boal, 1985) and *Theatre for Community, Conflict, and Dialogue* (Rohd, 1998). Both models emphasize a collaborative leadership style and process, which includes subverting social norms, an ethic of care, and collaboratively constructing communal knowledge. Data were collected via focus group interviews, field notes, photographs, and peer debriefing after each performance. Data reveal how this intervention motivates participants to subvert social norms on sexual violence, and act with an ethic of care within their community. Data also reveal valuable implications for future practice and research development.

*Keywords:* qualitative research, sexual assault prevention, feminist ethics, ethic of care, theatre of the oppressed, pedagogy of the oppressed, college students, constructivism

### Summary

This chapter investigates the experiences of undergraduate students who participated in a theatre-based, peer-education, sexual assault prevention intervention presentation at a large state university. This study explores how the intervention fosters the students' motivation to subvert social norms on sexual violence, act with an ethic of care, and establish new knowledge about how to solve social problems. Two models of Theatre for Social Change theory and practice informed the presentations: *Theatre of the Oppressed* (Boal, 1985) and *Theatre for Community, Conflict, and Dialogue* (Rohd, 1998) to develop the intervention. These two models provide a theory and practice for using theatre for social change to solve social problems within a given community. The chapter begins by exploring how an ethic of care theory intersects with community social work practices. Next the theory and methods used to develop the program are described. This discussion is followed by an illustration of how the data was collected and analyzed. The heart of the chapter consists of an analysis of student experiences participating in the intervention. The conclusion is a demonstration about how these findings enhance our understanding about how to engage undergraduate students in subverting social norms connected to sexual violence within a social work practice and research context.

### Introduction

Sexual violence is a pervasive and devastating spectrum of sexual behaviors that are imposed on an unwilling recipient that results in physical, psychological, and social consequences. The World Health Organization (WHO) defines sexual assault as “any sexual act, attempt to obtain a sexual act, unwanted sexual comments or advances, or acts to traffic, or otherwise directed, against a person’s sexuality using coercion, by any person regardless of



their relationship to the victim, in any setting, including but not limited to home and work” (World Health Organization, 2002, p. 149).

Approximately 20% of women in the U.S. will be sexually assaulted or experience an attempted assault in a lifetime, this equals one in five women (Black, et al., 2011; Tjaden & Thoennes, 2006). The National Intimate Partner and Sexual Violence Survey (NISVS): 2010 Summary Report found that 1.3 million women were raped in 2009 (Black, et al., 2011). The NISVS study also found that most female rape victims (79.6%) experienced their first rape before the age of 25 (Black, et al., 2011). The U.S. Department of Justice reports that approximately one in four women attending college will experience sexual violence during their 4 years of study (Fisher, et al., 2000). Although the rates of rape between women and men are significantly different men are still affected by sexual assault. The NISVS reported findings that in the U.S. an estimated 1.6 million men have experienced rape at some point in their lifetime and over 25 million men have experienced some form of sexual violence other than rape (Black, et al., 2011).

### Theoretical Frameworks Guiding the Research Findings

The prevalence and persistence of sexual violence on college campuses suggests the need for innovative and subversive means for addressing the problem. This chapter contends that developing and implementing an intervention focused on fostering an ethic of care by college students toward their community has the potential to subvert social norms that perpetuate the acceptability of sexual violence. By engaging college students in collaboratively creating solutions for preventing the problem, we models skills and practices imbued with an ethic of care (Gilligan, 1982; Gray, 2010; Orme, 2002). The intended outcome is for students to embody an ethic of care when creating solutions to social

problems within their communities. The findings from this research are in tandem with how other social work scholars define the intersection between social theory and social work practice (Green, 2005; Gregory & Holloway, 2005; Orme, 2002; Parton, 2003). These findings illuminate how an ethic of care provides the foundation for collaboratively creating knowledge, which is further used to dismantle oppressive social norms.

### Ethic of Care: Co-construction of Knowledge and Subverting Social Norms

In an effort to challenge assumptions about women's moral inadequacies, Gilligan (1982) crafted an illustration of women's moral values as founded in an ethic of care. An ethic of care is women's inclination to be relationship-oriented and value connectedness as the basis for moral decision-making (Gilligan, 1982; Gray 2010; Orme, 2002). For example, in Gilligan's research she found that women often made decisions based upon the impact the decision would have not only upon herself, but those in her immediate community (family, friends, co-workers), (Gilligan, 1982).

Many social work scholars have explored the concept of an ethic of care to establish innovative ways for understanding contemporary social work values and practices. These contentions argue that it is productive to rethink social work practice through a theoretical lens that recognizes a more fluid and artistic form of knowledge than conventional evidence-based practice rhetoric would dictate (Green, 2005; Parton, 2003). Many social science scholars have found that the quality of the experience has a far greater impact than the techniques utilized by the practitioner (Duncan, et al., (Eds.), 2010). Using this scholarship as the foundation for discussing the integration of a theoretical feminist ethic of care into social work practice informs this study. Investigating the theoretical substance of being relational, the understanding is that knowledge is mutually created between practitioners and clients.

“In doing so, they are open to change and uncertainty, able to create the theory and knowledge (often in a mutual way with service users) which is needed to practice relevantly in differing contexts, and to locate themselves squarely in these contexts as responsible actors” (Parton, 2003, p. 4). This co-constructed knowledge can then be used to transform oppressive norms within a community into powerful solutions to the problem.

Previous scholars have emphasized the iterative, dialogical approach to defining and practicing care within our roles as social workers, “A dialogical approach to moral problems would involve discussing and observing from an attitude of caring – that includes attentiveness, responsibility, responsiveness, and a commitment to see issues from different perspectives” (Orme, 2002, p. 810). This process involves engaging our work with individuals and groups as a collaborative practice. Solutions to problems are arrived at through talking, listening, reshaping ideas, remaining fluid, and being open to change. Refusing to adopt a binary stance prevents hegemonic social norms from colonizing the dialogue within which the potential solutions are developed (Gray, 2010).

Methods for constructing knowledge within the social work profession are another core finding of this study (Gregory & Holloway, 2005). Throughout the data gathering and analysis, a sharp ear was tuned to how the study members used language to describe their experiences with the intervention. This attention reveals how language is used within the social work profession to “empower or control, provide vision or demoralize” (Gregory & Holloway, 2005, pp. 38), and “is the cornerstone of intervention” (pp. 49). The findings from this study reveal how our socially constructed solutions to social problems are mechanized through language and how that language has the power to foster positive change or maintain oppressive social conventions. Finding a common language to describe a problem, then creating solutions, is one of the cornerstones to infusing a community with an

ethic of care. Paying heed to the power of language also subverts norms that contribute to the acceptability of sexual violence.

Previous scholarship supports the findings culled from this study and blends with the theoretical frameworks informing the construction of the intervention (Green, 2005; Gregory & Holloway, 2005; Orme, 2002; Parton, 2003). Using an ethic of care to create, implement, and evaluate the impact of a theatre-based sexual assault prevention program formed the basis for how the study members experienced the intervention and expressed engaging with sexual assault prevention.

### Theoretical Frameworks Guiding the Intervention

Theoretical frameworks used to guide the development of the intervention include critical pedagogy theory and theatre for social change theory. These theories encourage individuals and communities to identify problems and create solutions, rather than have outside experts authorize or define issues and sanctify solutions. This process cultivates intrinsic motivation to explore a given concern and is essential for advancing critical reflection that leads to taking action towards social justice.

#### Critical Pedagogy

Critical pedagogy involves a critical analysis of how educational institutions, policies, and practices are used to achieve social change (McGettigan, 1999). Friere wrote *Pedagogy of the Oppressed* (1970) in response to his experiences teaching reading and writing to farm-workers in Brazil (Dimitriadis & Kamberelis, 2006; Paulo Friere Institute UCLA, 2011). He asserted that the goal of education is to bring marginalized individuals together for dialogue, which establishes an understanding of an oppressed group's social reality. Through dialogue

the group can critically reflect upon that reality, which results in taking action to transform community problems into solutions (Friere, 1970).

Key concepts from the *Pedagogy of the Oppressed* include “Conscientization” and “Praxis.” Conscientization is Portuguese for critical consciousness, which means achieving a complex, nuanced understanding of the world and the socio-political forces that shape one’s daily experience. “Praxis,” which is born from critical reflection turned into action in an effort to change oppressive situations, is the process by which a concept or skill is practiced or embodied. Conscientization and Praxis take form through “Dialogue” with people who share lived experiences and struggles. Dialogue is a necessary component for resolving differences and creating solidarity, which is essential to liberation and transformation (Dimitriadis & Kamberelis, 2006; Friere, 1970).

Sexual assault is a controversial topic. There are contradictory views on how to define and prevent sexual assault. As a result, it seems appropriate to utilize theories and practices that engage members in developing their own critical thinking skills to grapple with sexual assault and determine appropriate responses to the issue. Critical pedagogy encourages individuals and communities to identify problems and create solutions, rather than have outside experts authorize or define issues and sanctify solutions. This process cultivates intrinsic motivation to explore a given issue and is essential for advancing critical reflection that leads to taking action towards social justice.

### Theatre for Social Change Theory

The core goal of this intervention is to transform the passive audience member into an active performer inside the theatre, and ultimately, within the performance of her/his daily life (Boal, 1985). Augusto Boal founded Theatre for social change theory and practice

through his work *Theatre of the Oppressed*, written in 1973, as the theatrical counter piece to Friere's *Pedagogy of the Oppressed*.

We are all actors performing to scripts that have been written for us by oppressive systems. Theatre for social change techniques aim to abolish passivity and transform audience members into “spect-actors” creating their own scripts and providing solutions that empower the oppressed. Sprat, Houston, and MacGill observe, “Theatre of the Oppressed...teaches the member how to learn and how to listen, first of all to themselves and then to others” (2000, p. 118). A key technique for Theatre of the Oppressed is Forum Theatre. Forum Theatre begins with a population creating a theatrical scenario portraying an issue of concern from within their community. The scenario is performed for the community and audience members are invited to stop the action of the play, step on stage, and recreate the scene with a solution. The rest of the audience engages in dialogue about the reality of the solution. New solutions are performed until the community is satisfied with the outcome (Babbage, 2004).

Michael Rohd, influenced by Boal, created a manual that provides a brief theoretical overview and explicit instructions on how to build a community theatre troupe that uses theatre for social change. The manual *Theatre for Community, Conflict, and Dialogue* (1998) utilizes exercises from Boal, Viola Spolin, and Anthony Jackson. The purpose of the manual is to give community theatre practitioners tools to create a cohesive performance troupe, with group facilitation skills, to enter a community and engage the community with creativity, dialogue, and consciousness (Rohd, 1998).

### Approaches to Sexual Assault Prevention

Critical Pedagogy Theory and Theatre for Social Change theory have influenced many sexual assault prevention programs. Many Universities in the U.S. have created programs that use the methods of Augusto Boal and Michael Rohd to engage students in an active learning experience about how to prevent sexual assault. University of Texas at Austin, University of Oregon in Eugene, California State University at Long Beach, and University of North Carolina in Chapel Hill are a few sites that put these theories into practice (see Rodriguez, et al., 2006). Many community organizers in the U.S. use these methods as well; The Form Project, Mixed Company Theatre, The Thambo Project, Action Work, Urban Improv, and El Pueblo Integral are a few of the grassroots organizations that employ these theories and techniques (Pedagogy and Theatre of the Oppressed, 2010).

### Program Description

This project was the third iteration of a theatre-based sexual assault prevention program created for a large state university in the U.S. Data collected from the first two projects were utilized, personal reflections on the project process, and formal conversations with the University Women's Resource Center staff, sexual assault activists, and theatre practitioners to formulate the final version of the theatre-based sexual assault prevention program (Christensen, 2011). Rohd's *Theatre for Community Conflict and Dialogue* was consulted and adhered to as the structure for creating this intervention. The students were asked to engage in imaginative, improv exercises through which we developed three to five minute scenarios that highlighted various aspects of rape culture on a college campus. The structure of the presentation included having a peer facilitator introduce the presentation, lead a discussion of the scenarios, encourage audience members to join the performers and

improvise solutions, and summarize the learning points that occur as a result of the discussion and audience participation. The presentation was collaboratively created and rehearsed as an interactive, improvisation-based, discussion-oriented program. Six presentations were given to undergraduate students. After each presentation a focus group interview was conducted with consenting audience members in an effort to understand the impact this program has on undergraduate students, and to determine if the program inspires students to take action to raise awareness on issues pertaining to sexual assault prevention.

### Purpose of the Study

The purpose of this research project is to explore how undergraduate students experience the most recent iteration of a theatre for social change sexual assault prevention intervention on an emotional and intellectual level. The research questions guiding this study are as follows:

1. How do audience members experience the intervention?
2. How does the intervention impact the beliefs and attitudes of the participants?
3. How does witnessing and interacting with the intervention create opportunities, and foster the will of the intervention participants to engage in sexual assault prevention on micro and macro levels?

### Methodology

The critical strand of qualitative research paradigms was engaged to inform this research design (Hesse-Biber & Leavy, 2011; Marshall & Rossman, 2011). The critical strand of qualitative research investigates how we live in a power-laden context, which informs how



we behave, create meaning, and produce knowledge about our lived experiences. This strand also asserts that the notion of discovering an absolute truth is not possible, but rather multiple truths exist and are shaped by the context in which the knowledge is created. A critical focus is framed as creating opportunities and fostering the will of those involved with a study, as researchers and members, toward social action (Marshall & Rossman, 2011).

Ethnomethodology was utilized, as described by Gubrium and Holstein (1997). This approach aims to describe how observed systems of human behavior, motivation, and causal links are perceived through study member descriptions. This approach embraces the complex understandings and illustrations derived from data collection and analysis. The researcher's understanding of social norms and observation of behaviors is bracketed within the members' explanation of the behaviors, motivations, and causes.

Methods used within ethnomethodology include participant observer data collection and focus group interviews. Participant observer data collection dictates that the researcher divulges her/his identity as investigator within the setting, and the researcher participates with varying degrees in the ongoing activities (Hesse-Biber & Leavy, 2011). This method requires writing field notes. Field notes are notes taken before, during, and after time spent in the research setting describing important events or ideas that occur. Focus group interviews were included to add credibility and rigor to the study design. Within the focus group interviews, each performance was discussed with multiple study members (seven to 22) using an established set of questions.

### Participants

A nonprobability, snowball/purposive sample was engaged for this project (see Table 4.1). Several instructors who teach undergraduate level courses were approached and

asked if a presentation could be made to their students and engage them in a focus group. Six focus groups were conducted with between seven and 22 participants. Participants in the intervention were adult college students.

### Data Collection

Multiple methods of data collection were utilized for this project. One method included six focus group interviews, which were audio-recorded (Hesse-Biber & Leavy, 2011). As participant observer, field notes were written recording observations about each intervention presentation and focus group interview (Marshall & Rossman, 2011). Also, photographs were taken of one performance. Peer debriefing occurred after each performance with at least two members of the troupe. The author facilitated five of the six focus group interviews. A master's level student, trained in social work, volunteered to conduct one of the focus groups at the same time the author conducted another. Sample questions from the focus-group interviews are as follows:

1. What did you like about the presentation?
2. What would you change about the presentation?
3. How do you think watching the presentation could change how others behave in situations where sexual assault may occur?

### Data Analysis

The data were independently read, coded, and analyzed. As described by Charmaz (2006), line-by-line descriptive and analytic coding techniques were utilized to analyze these data. Transcripts from the focus group interviews were read twice. Open and focused coding techniques were used, which included conducting line-by-line analysis of segments of the

data, after which descriptive themes were established (Charmaz, 2006). Theoretical and practical themes were extracted from the published literature then compared to descriptive themes found in the data. This comparison was used to create analytical themes, which form the basis of the results and discussion.

### Discussion

Through analysis of the data in this study many intervention practices were identified that the students experienced as especially effective. These practices inspired them towards engaging in an ethic of care with one another, collaboratively constructing solutions for a community problem, and committing to deconstructing social norms that contribute to the problem (Gregory & Holloway, 2005; Orme, 2002; Parton, 2003). These intervention practices combine to produce a number of interpersonal strategies students may utilize to prevent sexual assault from occurring in a social setting. Although study members identified many different strategies, the focus here is on ones that primarily involve the values, attitudes, and behaviors that foster community members to engage in an ethic of care with one another (Orme, 2002). Salient themes were identified in member responses and these themes were used to position each strategy in one of three categories. The first category includes themes that involve inspiring students to challenge social norms and think deeply about observed language and behavior (Gregory & Holloway, 2005). These experiences are described in this category as “subverting social norms.” The second category comprises of attitudes described as an “ethic of care.” The name reflects the underlying values study members use to explain their experience of the intervention. In the final category study member perspectives about their behaviors are described as “co-constructing knowledge.” The name reflects the key intervention practices study members mention as allowing them to

internalize an ethic of care and subvert social norms while relating to their student community (see Table 4.2).

### Subverting Social Norms

For the participants in this study, subverting social norms is an important effect of the intervention experience. A prerequisite of challenging social norms is to experience a situation in which a social norm is oppressive to a person or group (with which one can identify) (Boal, 1985; Friere, 1970). This experience lays the foundation for a target audience to feel empathy for the oppressed person/s, and feel charged with taking action to change the situation, so that the social norm is deconstructed and reconstructed in a non-oppressive manner (Boal, 1985; Friere, 1970). In this case, audience members witness a scenario where a character, a peer-educator, is manipulated and coerced into having sex with a member of her community. Performing a narrative that is authentic and common within the target community engages the audience with relating to the scenario and having empathy for the character (Rohd, 1998). The following quotations are excerpts from three different focus groups conducted after three different performances. These quotes illustrate the potential this intervention has on encouraging participants to abandon a conforming, passive role within a geographical space and social setting where participants may otherwise prefer to maintain hegemonic social structures that perpetuate the acceptability of sexual assault. The following study member quotes reveal how peers educating peers provides a socially acceptable and relevant model for intervening in potentially harmful situations. The study members also express that the intervention promotes a sense of efficacy in knowing how to change a situation to have a more positive outcome.

Participant from Focus Group #1: I think it did a good job of challenging peer pressure, and the other thing is by having your class mates I think that way it'll just,

you're more familiar with it and I think next time at a party it will be impossible for me to not think about it. I think if it's more familiar and college students doing it, they're our age and so I think it just sticks in your mind a lot better when you are familiar with people who are acting it out. (male student undecided major)

Participant from Focus Group #2: Raises awareness and brings empowerment and personal empowerment so that you can take that moment where you've already paused and reflected and then you can in this situation remember, oh wait this is leading up so you can that self-awareness you can see what is going on and have an idea how to steer in a different direction rather than go straight towards that terrible situation. (male student studying communication)

Participant from Focus Group #4: I think it could make people more aware to, you may not think about it in the situation that it could be the outcome so make people think more when they are in a situation like that this could be a possibility, this is common, what could I do to change it. Being more assertive in standing up for other people if you see something going in that direction. (female student studying social work)

Words that appear salient in these quotes include “assertive,” “steer...direction,” and “challenging peer pressure.” These words illustrate how the intervention motivates participants towards taking action in a social setting where they otherwise may not have been aware of the many factors that contribute to a community member perpetuating sexual assault. While it is not possible to change the perpetrator’s behavior in that space, steps can be taken to prevent the assault from occurring. To lay the foundation for community members to intervene, we must give them practice subverting social norms in a safe space, such as a classroom setting.

Another way focus group members can be seen as subverting social norms is how they talk about the impact the intervention could have upon male socialization. The following quotations explore how the intervention does impact and could transform accepted norms for male social interaction that perpetuates the acceptability of sexual assault. The first quote explains how this study member has generalized his learning from the intervention to future real-life situations. The second quote identifies a specific section of the intervention that affected how this study member feels like he can, as a male, take action on sexual assault prevention.

Participant from Focus Group #1: If I see that kid from my chemistry class grabbing some girl, you can actually physically step in just like you're stepping in the class, it actually action of stepping into the scene I think that helps too, I think a lot of the time you know your friends, but if it's someone not so familiar being able to I think it would feel a lot more comfortable to me, you haven't done it in real life but you've seen it and that actual physical action of stepping in might really help at a party. (male student undecided major)

Another Male Participant from Focus Group #1: The part at the end was good, the actor did the better part of how he could have, how do you say, I thought it was a good example of what he could have done to make that girl feel more comfortable and I guess I would have like to see more of what I could from a male standpoint to help if I think something is going on what I can do to help as a man. (male student undecided major)

The first respondent is discussing how the intervention has given him the opportunity to rehearse intervening in a situation where sexual assault could occur. He implies that his experience of the intervention made him feel comfortable disrupting the social conventions in a setting where the norms are entrenched in attitudes and practices that facilitate sexual violence. The second respondent reveals that he empathizes with a male character in one of the scenarios and that this character's response to a sexual assault survivor provided a model for how to respond in a similar situation. Both of these quotes pinpoint specific elements of the intervention that disrupt social norms for male social interactions with women. These disruptions have the potential to transform attitudes and behaviors that perpetuate the acceptability of sexual assault.

### Ethic of Care

This intervention seems to have a powerful impact upon study members' conceptualization about how to prevent sexual assault. Not only did the intervention motivate one particular male respondent to challenge social norms, this respondent articulated the emotional impact this intervention had upon him. This emotional connection to the problem has spurred him to act with an ethic of care within his community. While this

respondent discusses his anger with the problem and with perpetrators, his anger is a socially acceptable manifestation of care. This manifestation of angry care may spur the respondent towards taking action aimed at preventing sexual violence:

Participant from Focus Group #1: It pisses me off just as much as it pisses off anybody else. I'm just as angry at those guys, too. It's just a problem it's hard as a guy to try to figure out, like there are things you can do but it's hard to know exactly what to do and a presentation like this everyone was involved and I thought it was really good. (male student undecided major)

Many of the study members expressed a sense of frustration that sexual assault is occurring within their community. This frustration seemed to inspire the participants towards embodying an attitude that sexual assault is preventable. The following quote illustrates how this study member was inspired by the intervention to use an ethic of care as a tool for preventing sexual violence from occurring:

Participant from Focus Group #2: I liked that it was something, they were partying after the semester was over, that was something that was relatable to the students, it was nice to see, this is how I can pick up on it early on to prevent it from actually happening later, what can we do to help her, come up with different ways to keep her from going up with the guy, or just to check on her. You should probably check in with your friends more than you think...so it was a realistic and relatable scene. (female student studying communication)

This respondent sees his/her future social experiences as constructed by hegemonic forces that can be deconstructed and reshaped to have a nonviolent outcome. Witnessing an authentic, relatable scenario in which a problem is presented has impacted the attitudes and behaviors of this respondent. This study member desires to 'prevent it from actually happening', which is a core goal of this intervention to engage in an ethic of care within her/his community (Parton, 2003).

### Co-Constructing Knowledge

Every focus group discussed how the design and structure of the intervention encouraged participants to be open and receptive to the topic that was being taught. Many members mentioned an appreciation that the presentation was interactive, engaging, and physically active. Students mentioned that they liked being able to freeze the action of the play and change the outcome of the action. Students seemed to leave the intervention feeling efficacious about her/his ability to change problematic situations in a real life setting. If we present an authentic scenario and give the audience power to stop the action and change the outcome, they will feel more successful about engaging in activism in their own lives (Boal, 1985; Friere, 1970). The study members appreciated the opportunity to collaboratively construct knowledge and solutions to this social problem. When they feel effective in their approach to a given situation, students are more likely to take action, especially when that action subverts social norms (Boal, 1985; Friere, 1970). The following quotes illustrate the impact co-constructing knowledge has upon the study members that participated in the intervention. The first quote highlights how knowledge is created in the moment; there is not a guidebook or set of rules for every spontaneous social situation. Rather, individuals must rely upon developing new knowledge about how to handle difficult social occurrences in the moment. The second quote represents how the structure of the intervention provides techniques for deconstructing problematic interactions so that new knowledge created about the interaction is supported by learned skills. The third quote portrays an appreciation for the co-construction of knowledge that occurred within the experience of the intervention. Encouraging students to create solutions gives them the efficacy to use this knowledge in future situations.

Participant from Focus Group #5: I thought another authentic part was the fact that they emphasize that there's not one correct way to do things. Because I think a lot of



people can get really nervous and uncomfortable in those situations because they don't know what they are supposed to do and I think a lot of people wouldn't know that there's not just one thing that you could do so it was good that they encouraged that, showed that. (female student studying social work)

Participant from Focus Group #5: I thought the freeze frames were good where he gets stopped and if nobody was saying anything in front of the class then they could put in their own interventions, put it that way, be able to break it down, say what would be better, say what could we do in the future that would be different.

Basically giving anyone who didn't know an idea of what to do in those situations. (female student studying social work)

Participant from Focus Group #2: I thought it was cool that they didn't act like they already knew the answers to the questions, we could suggest things and they were like oh, not like, it was more like a conversation vs. us answering a question. They were asking us for our opinion and "oh I didn't think about that". It was more like we were helping them vs. just answering the right way. (female student studying communication)

As mentioned earlier, the data reveal that students need to feel effectual in creating solutions to social problems that exist in their own community in order for grassroots change to occur. The goal of this intervention is to engage students in a practice session on how to behave, speak, and interact in a given situation where a problem is occurring. The student responses illustrate the need to practice being advocates, allies, and activists in a safe, accepting setting, before facing the challenge in real life. Also, the structure of this intervention is to engage students in using their bodies to learn and teach. This program is a new way of learning for many students. They are used to sitting and talking rather than pretending, performing, and socializing as a means for teaching and learning. This type of intervention engages multiple methods for learning. It is not merely an intellectual learning experience, but rather a holistic learning experience. Students are encouraged to use their intellect to deconstruct the social scenario, then their emotional intelligence to determine the moral and ethical dilemma that is being posed to them. Next they must utilize their social skills to intervene in the situation and change the direction it is taking. This embodied, interactive, highly experiential learning allowed the audience members to feel excitement and fear about the topic being discussed.

## Conclusions

### Practice Implications

The findings from this study suggest that experiential, interactive, embodied learning seems to be a particularly effective practice for creating attitudes and behaviors that are aimed at preventing sexual assault from occurring. Presenting an interactive, embodied intervention provides a vicarious, rich experience that enables students to use not only their critical thinking skills, but also their physical presence and social skills to thwart a dangerous situation. Giving students the opportunity to intervene in the action of the scenario empowers them to feel empathy for the survivor and take action to prevent the assault from occurring. This interactive, experiential pedagogy allows students to practice intervening before confronting these situations in real life. It is likely that theatre for social change practices could be an especially effective teaching and learning technique with a variety of populations (adolescents, prisoners, older adults) in a variety of settings (schools, prisons, assisted living centers).

The responses from male study members suggest that many male college students are highly motivated to learn how to intervene and take action on preventing sexual assault within their communities. It would be advantageous to create and implement a theatre-based intervention aimed at disrupting male gender construction, modeling empathic, ethical behavior within dating relationships, and allowing the male participants to collaboratively construct solutions to sexual violence. Exploring the impact experiential, embodied pedagogical methods have upon males is an area worth developing.

These results also suggest that social workers would benefit from utilizing creative, embodied, interactive methods in many forms of prevention work. Community members

may feel that participating in an interactive, theatre-based intervention gives them practice and a sense of efficacy on addressing a societal problem such as sexual violence.

### Research Implications

The findings from this study encourage further exploration of creative, interactive, embodied prevention intervention practices. There is a paucity of research being conducted on creative intervention practices. It would be beneficial to explore the impact theatre-based interventions have not only with college students focused on sexual assault prevention, but with a diverse array of populations focusing on a variety of topics.

Also, using qualitative findings from this and future studies would be useful for creating and/or identifying applicable quantitative measures that would pinpoint how the intervention impacts specific variables associated with sexual assault prevention.

The purpose of this research is in tandem with professional social work values; service, social justice, importance of relationships, dignity and worth of the person, integrity and competence (National Association of Social Workers, 2008). This study also contributes to a growing body of literature within social work on using creative techniques in prevention intervention development and evaluation. The theoretical lens, leadership practices, and evaluation methods used could be applicable to a variety of settings with diverse populations. Engaging these practices has the potential to reconstruct communities and systems to utilize methods that develop a community's capacity to engage in critical thinking, dialogue, and take action on an issue of concern.

Table 4.1

## Individual Characteristics as a Percentage of the Sample

Characteristic	Female	Male	Total
	N = 45 (80.4%)	N = 11 (19.6%)	N = 56
<u>Race/Ethnicity</u>			
Latina/o	7.1%	1.7%	8.8%
Asian	3.5%	0%	3.5%
African American	0%	0%	0%
Caucasian	69.6%	17.8%	87.4%
<u>Age</u>			
18-24 yrs	48.2%	5.3%	53.5%
25-29 yrs	14.2%	10.7%	24.9%
30+ yrs	17.8%	3.5%	21.3%
<u>Year in School</u>			
Freshman	3.5%	1.7%	5.2%
Sophomore	3.5%	3.5%	7.0%
Junior	58.9%	5.3%	64.2%
Senior	17.8%	7.1%	24.9%

Table 4.2

## Categories and Themes

Category	Theme
Subverting Social Norms	Thinking deeply, Being observant, Challenging social norms, Being the change
Ethic of Care	Teaching empathy, Relating to the scenarios, Being concerned
Co-constructing Knowledge	Performing vs. Lecturing, Putting ourselves in that situation, Engaging

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## CHAPTER 5

### CONCLUSION

Sexual violence against college women is a pervasive problem. The impact sexual violence has upon survivors includes mental health distress, social isolation/aggression, physical injury, and academic disruption. A survivor's family, friends, and the larger community also experience psychological and social distress. Many studies document the impact sexual assault has upon an individual and her/his community. There is a clear need for sexual violence prevention interventions targeting college students (CDC, 2008; Tjaden & Thoennes, 2006; WHO, 2002; WHO, 2010).

To prevent sexual violence, it is essential that colleges and universities develop, implement, and evaluate programs focused on changing the attitudes and behaviors that make sexual assault acceptable among students. This calls for a shift in institutional values and attitudes that tolerate the presence of sexual assault on campus. For institutions of higher education this change may necessitate supporting innovative, experimental approaches to addressing the problem. Although the development of prevention interventions is present on many university campuses, most of these interventions are not being evaluated, nor is prior research being considered in the design of these programs. Utilizing Theatre for Social Change is one theory and practice violence prevention educators can consider incorporating into sexual assault prevention. By allowing individuals to discuss, create, and perform solutions to problematic social situations, we create the opportunities



for students to develop an ethic of care and feel empowered to change situations that could cause harm to members of their community.

### Organization

In the first chapter of this dissertation, I explored the impact theatre of the oppressed theory and practice have on sexual assault prevention. In this review, I defined sexual assault, describe theatre of the oppressed theory and practice, synthesize empirical studies, and provide recommendations for practice and research.

I conducted a systematic quantitative study synthesis and qualitative study synthesis. This synthesis resulted in recommendations for practice and research. Research recommendations included using exploratory, content-specific research methods, making use of a mixed methods design, employing reliable quantitative measures, and engaging study members in reflections, interviews, and/or focus groups. Practice recommendations were to create pilot programs on college campuses, engage an expert to create and evaluate the program, have study members reflect upon the intervention experience via speaking or writing.

In chapter three, I use Critical Pedagogy and Theatre for Social Change theory, as well as Multicultural feminist theory to evaluate a Theatre for Social Change prevention intervention with sexual assault response providers, college students, and community members. I described the development, implementation, and evaluation of a theatre-based sexual assault program. I provided a detailed description of the prevention intervention, data collection and analysis methods, results from the analysis, and practice and research recommendations. The results provided promising directions for future practice and research utilizing Theatre for Social Change in sexual assault prevention.

In the final chapter, I present the findings from a study I developed from a new iteration of the prevention intervention described in chapter two. I utilized focus group interviews to examine the impact the new iteration intervention has upon college students. Analysis revealed how the intervention motivated participants to subvert social norms on sexual violence, and act with an ethic of care within their community.

### Theatre for Social Change theory and Sexual Assault Prevention

Sexual assault prevention can be understood through the lens of Theatre for Social Change theory. Sexual assault is a difficult problem to address because it involves discussing our most intimate and possibly taboo beliefs about human relationships. Thus, addressing sexual assault by understanding how a given community defines and experiences the problem provides a respectful, emancipatory approach (Boal, 1985; Rohd, 1998).

Theatre for social change theory and practice can be best described as an interactive, community-based approach to engaging a community in dialogue about a social problem and potential solutions (Boal, 1985; Rohd, 1998). When a community, such as college students, are experiencing a social problem like sexual assault, facilitating a conversation about the problem via performed scenarios, can engage the community in a more open, honest discussion about the problem than just lecturing to students about the issue. During the performance of the issue, many audience members feel compelled to intervene and change the situation so that the problem does not occur. This cognitive and behavioral desire to create change inspires audience members to become active change agents in their own lives (Spratt, Houston, & MacGill, 2000).

In her chapter discussing utilizing theatre for social change to address interpersonal violence in an El Salvador community Brigell finds that using interactive, embodied methods

to engage a community in a difficult topic has promising implications (2010). Brigell discovers that the theatre for social change techniques changed how the study members engage with family, friends, and co-workers. One interviewee says he has changed how he asks for his needs to be met in his partnership, he no longer yells or dominates.

Scholars investigating the impact theatre for social change practices have upon attitudes and behaviors that perpetuate the acceptability of sexual violence have found that theatre for social change prevention interventions have the potential to create significant, positive change (Milhausen, et al., 2006; Rodriguez, et al., 2006). My justification for using theatre for social change techniques in a prevention intervention addressing sexual assault is based upon prior research findings and how these techniques theoretically mesh with qualitative research methodology. Both theatre for social change theory and qualitative methodology privilege study member/participant experiences and perspectives, as well as encourage the exploration of innovative intervention practices and understandings.

### Practice Implications

I culled practice implications from each of the three projects in this dissertation. All three studies suggest that using theatre for social change techniques to create a sexual assault prevention program has the promise to be an effective tool for fostering attitudes and behaviors that support sexual violence prevention. Using an interactive intervention to teach audience members critical thinking skills, an ethic of care, and social skills to resolve problematic social situations, seems to be an effective approach. Encouraging audience members to intervene in the problematic scenarios may give confidence to take action in everyday situations where sexual assault may occur. This practice allows audience members to practice intervening before confronting these situations in real life. Findings also suggest

that men want to be involved with discussing, creating, and implementing solutions to sexual violence in their community. This practice has the potential to create a culture of obtaining consent during a sexual experience, communicating desire, and challenging male peers on how they interact with women in a social setting. This is considered a positive, viable method for intervening in a difficult situation.

### Policy Implications

Policy implications from this research include establishing clear institutional policies focused on sexual assault prevention. Projects two and three focused on college age populations, thus establishing a comprehensive sexual assault prevention policy in institutions of higher education is a salient implication for policy that can be derived from this research. As part of this policy, creating a significant sexual assault prevention program that addresses the specific demographics of students attending the school is essential. This effort should include creating and evaluating pilot programs that use theatre of the oppressed techniques. It is necessary for colleges and universities to employ someone experienced with sexual assault prevention, theatre of the oppressed techniques, and program evaluation to oversee the implementation of these policies. Finally, it is crucial to evaluate the impact these programs have upon the target populations. There should be policies in place to ensure that comprehensive, rigorous evaluation of these programs is undertaken.

### Directions for Future Research

The results from all three studies support further exploration of theatre for social change prevention intervention practices. It would be beneficial to explore the impact

theatre-based interventions have with specific target populations, beyond college students, e.g. elementary school-age children, adolescents, prison populations, homeless communities. Evaluation of these interventions should include qualitative methods, because these programs are exploratory, context specific, and process oriented. Certainly, there is a history of research conducted on these programs utilizing quantitative measures, thus a compromise may be to use a mixed methods study design (Creswell, 2011). This would both privilege the unique experiences of the community participating in the intervention and assessing the generalizability of the intervention to other settings and populations. Another important practice and research recommendation would be to have study members engage in written or verbal reflections about their experience with the intervention. According to the reviewed research, this reinforces the learning objectives of the intervention.

A final recommendation is for researchers and practitioners to venture outside their current methodological practices and experiment with experiential, interactive, participatory forms of prevention and evaluation. Given the complex socio-cultural influences that impact defining and solving sexual assault, a holistic, creative approach is worth investigating. Exploring new intervention and research practices has the potential to reconstruct how we interact with communities and systems to develop a community's capacity to engage in critical thinking, dialogue, and take action on an issue of concern.

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## APPENDIX A

### CONSENT TO PARTICIPATE IN RESEARCH

#### Background

You are being invited to participate in a research project, “Qualitative Evaluation of a Sexual Assault Prevention Intervention with College Students and Community Members” conducted by Mary Candace Christensen, Ph.D. Student from the College of Social Work at the University of Utah. The study explores the effectiveness of a sexual assault prevention education program on changing attitudes that perpetuate the existence of sexual violence. The questions ask what attitudes and beliefs changed after viewing the presentation.

#### Study Procedure

Participation is voluntary and you may refuse to participate or withdraw at any time. With your permission you will be audio-recorded for this study. Identifiers (e.g. names and demographics) will be kept in a separate data file from the audio-recordings. It is essential to the credibility and rigor of the study design to audio-record the focus group interviews. If you do not wish to have your comments audio-recorded, please do not participate in the research. These data files will be kept on a secured computer. These data files will be destroyed five years from the date the data was collected. The purpose for audio-recording the data is to ensure that the interview responses are captured accurately. Audio recording is considered a more rigorous and credible method for data collection. You may refuse to answer any questions in the question and answer session. You will be among 60 other participating students and community members. Completion of the focus group interview will

take approximately 45 minutes. However, in order to participate in the study, you must be at least 18 years old. Because of the content of the questions, there may be some psychological discomfort. If you feel that you need professional help, please call the University of Utah Women's Resource Center (801) 581-8030, Rape Recovery Center 24 hour crisis line 801-467-7273 to receive individual counseling services free of charge.

\_\_\_\_\_ I am aware that this focus group interview is being audio-recorded and given this awareness, I consent to having my voice audio-recorded. (Please initial in the space provided)

### Risks

Risks of participation in the study are minimal and include confidentiality and psychological stress. For example, you may feel upset thinking about or talking about personal experiences related to experiencing sexual violence. These risks are similar to those you experience when discussing this information with others. Information discussed during the discussion may not be confidential since the members of the focus group may disclose it to others. We will do everything possible to keep information you share while participating in the discussion group from those not associated with the project. Thus, we ask you and the other participants to keep the group discussion confidential. Still, there is a chance that a group member might mention your comments or name in a later conversation. Consequently, we cannot guarantee that no one will share what you have said after they leave.

### Benefits

There are no direct benefits for taking part in this study. However, we hope the information we get from this study may help develop a greater understanding of attitudes and behaviors that perpetuate the acceptance of sexual violence. This will help us develop higher quality university and community services to prevent sexual violence or address the consequences of violence. There are no



costs and/or compensation to participate in the study.

#### Confidentiality

Information gathered from the question and answer session will be kept on a secured computer and accessed only by the principal investigator and research assistants. The results from this study may be published in scientific journals, presented at professional conferences or used to develop sexual violence prevention programs. However, results will be reported only as a group without reference to any individual information; therefore, I welcome your honesty when responding to the questions.

By filling-out the survey, you consent to participate in the study. Therefore, you understand that your participation in the “Qualitative Evaluation of a Theatre-based Sexual Assault Prevention Program” study is voluntary and you are free to refuse to answer any question or completely withdraw from participation in the study at any time. You can withdraw without giving a reason, refuse to participate, or refuse to answer any question without penalty or loss of benefits to which you are otherwise entitled.

#### Person to Contact

If you have any questions, concerns, or complaints about this study, or if you feel you have been harmed as a result of participation, you may call Candace Christensen, Ph.D. student at the College of Social Work at 801-581-6192, who may be reached Monday-Friday, 9:00 a.m. – 5:00 p.m.

#### Institutional Review Board

Contact the Institutional Review Board (IRB) if you have questions regarding your rights as a research participant. Also, contact the IRB if you have questions, complaints or concerns, which you do not feel you can discuss with the investigator. The University of Utah IRB may be reached by phone at (801) 581-3655 or by e-mail at [irb@hsc.utah.edu](mailto:irb@hsc.utah.edu).

Research Participant Advocate

You may also contact the Research Participant Advocate (RPA) by phone at (801) 581-3803 or by email at [participant.advocate@hsc.utah.edu](mailto:participant.advocate@hsc.utah.edu).

I appreciate your assistance with this research project.

Voluntary Participation

It is up to you to decide whether to take part in this study. Refusal to participate or the decision to withdraw from this research will involve no penalty or loss of benefits to which you are otherwise entitled. This will not affect your relationship with the investigator. There will not cost or compensation to participants who volunteer to participate in the study. If a participant does not complete the study, they will not be eligible for the gift card.

By signing this consent form, I confirm I have read the information in this consent form and have had the opportunity to ask questions. I will be given a signed copy of this consent form. I voluntarily agree to take part in this study.

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Printed Name of Participant

---

Signature of Participant

---

Date

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Printed Name of Researcher or Staff

---

Signature of Researcher or Staff

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Date

## APPENDIX B

### SAMPLE OF INTERVIEW QUESTIONS FOR STUDY PARTICIPANTS

#### Introduction

Hello. My name is Candace Christensen and I am the primary investigator of this study. The purpose of this interview is to understand the effectiveness of this presentation in changing attitudes that perpetuate the acceptance of sexual violence. We want to understand how audience members view the influence of this presentation on personal attitudes and behaviors around sexual violence.

#### General Questions

- 1- What did you like about the drama presentation?
- 2- What did you dislike about the drama presentation?
- 3- How did your views about sexual assault change after watching the presentation?
- 4- How do you think watching the presentation will change how you act with your friends and in your romantic relationships?
- 5- Which parts of the presentation had the biggest impact on you? Why?
- 6- What was the play's message in your own words? How do you feel about the way it was conveyed?
- 7- What would you change about the play to make it more meaningful?
- 8- I have no further questions. Do you have anything you would like to add?

9 - Do you have any questions concerning the study?

Thank you for your time and willingness to participate.

#### Interviewer Observations

Summary observations (including recurrent themes)

Other persons present? Yes   No

If yes, who?

## APPENDIX C

### CONSENT TO PARTICIPATE IN RESEARCH

#### Background

You are being invited to participate in a research project, “Qualitative Evaluation of a Sexual Assault Prevention Intervention with College Students and Community Members” conducted by Mary Candace Christensen, Ph.D. Student from the College of Social Work at the University of Utah. The study explores the effectiveness of a sexual assault prevention education program on changing attitudes that perpetuate the existence of sexual violence. The questions ask what attitudes and beliefs changed after viewing the presentation.

#### Study Procedure

Participation is voluntary and you may refuse to participate or withdraw at any time. With your permission you will be audio-recorded for this study. Identifiers (e.g. names and demographics) will be kept in a separate data file from the audio-recordings. It is essential to the credibility and rigor of the study design to audio-record the focus group interviews. If you do not wish to have your comments audio-recorded, please do not participate in the research. These data files will be kept on a secured computer. These data files will be destroyed five years from the date the data was collected. The purpose for audio-recording the data is to ensure that the interview responses are captured accurately. Audio recording is considered a more rigorous and credible method for data collection. You may refuse to answer any questions in the question and answer session. You will be among 60 other participating students and community members. Completion of the focus group interview will

take approximately 45 minutes. However, in order to participate in the study, you must be at least 18 years old. Because of the content of the questions, there may be some psychological discomfort. If you feel that you need professional help, please call the University of Utah Women's Resource Center (801) 581-8030, Rape Recovery Center 24 hour crisis line 801-467-7273 to receive individual counseling services free of charge.

\_\_\_\_\_ I am aware that this focus group interview is being audio-recorded and given this awareness, I consent to having my voice audio-recorded. (Please initial in the space provided)

### Risks

Risks of participation in the study are minimal and include confidentiality and psychological stress. For example, you may feel upset thinking about or talking about personal experiences related to experiencing sexual violence. These risks are similar to those you experience when discussing this information with others. Information discussed during the discussion may not be confidential since the members of the focus group may disclose it to others. We will do everything possible to keep information you share while participating in the discussion group from those not associated with the project. Thus, we ask you and the other participants to keep the group discussion confidential. Still, there is a chance that a group member might mention your comments or name in a later conversation. Consequently, we cannot guarantee that no one will share what you have said after they leave.

### Benefits

There are no direct benefits for taking part in this study. However, we hope the information we get from this study may help develop a greater understanding of attitudes and behaviors that perpetuate the acceptance of sexual violence. This will help us develop higher quality university and community services to prevent sexual violence or address the consequences of violence. There are no costs and/or compensation to participate in the study.

### Confidentiality

Information gathered from the question and answer session will be kept on a secured computer and accessed only by the principal investigator and research assistants. The results from this study may be published in scientific journals, presented at professional conferences or used to develop sexual violence prevention programs. However, results will be reported only as a group without reference to any individual information; therefore, I welcome your honesty when responding to the questions.

By filling-out the survey, you consent to participate in the study. Therefore, you understand that your participation in the “Qualitative Evaluation of a Theatre-based Sexual Assault Prevention Program” study is voluntary and you are free to refuse to answer any question or completely withdraw from participation in the study at any time. You can withdraw without giving a reason, refuse to participate, or refuse to answer any question without penalty or loss of benefits to which you are otherwise entitled.

### Person to Contact

If you have any questions, concerns, or complaints about this study, or if you feel you have been harmed as a result of participation, you may call Candace Christensen, Ph.D. student at the College of Social Work at 801-581-6192, who may be reached Monday-Friday, 9:00 a.m. – 5:00 p.m.

### Institutional Review Board

Contact the Institutional Review Board (IRB) if you have questions regarding your rights as a research participant. Also, contact the IRB if you have questions, complaints or concerns, which you do not feel you can discuss with the investigator. The University of Utah IRB may be reached by phone at (801) 581-3655 or by e-mail at [irb@hsc.utah.edu](mailto:irb@hsc.utah.edu).



Research Participant Advocate

You may also contact the Research Participant Advocate (RPA) by phone at (801) 581-3803 or by email at [participant.advocate@hsc.utah.edu](mailto:participant.advocate@hsc.utah.edu). I appreciate your assistance with this research project. It is up to you to decide whether to take part in this study. Refusal to participate or the decision to withdraw from this research will involve no penalty or loss of benefits to which you are otherwise entitled. This will not affect your relationship with the investigator.

There will not cost or compensation to participants who volunteer to participate in the study. If a participant does not complete the study, they will not be eligible for the gift card.

By signing this consent form, I confirm I have read the information in this consent form and have had the opportunity to ask questions. I will be given a signed copy of this consent form. I voluntarily agree to take part in this study.

Sincerely,

M. Candace Christensen, Ph.D. Student, M.S.W., Primary Investigator

College of Social Work, University of Utah

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Printed Name of Participant

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Signature of Participant

---

Date

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Printed Name of Researcher or Staff

---

Signature of Researcher or Staff

---

Date

## APPENDIX D

### SAMPLE OF FOCUS GROUP INTERVIEWS FOR STUDY PARTICIPANTS

#### Introduction

Hello. My name is Candace Christensen and I am the primary investigator of this study. The purpose of this focus group interview is to understand the potential impact of this presentation has in changing socio-cultural forces that perpetuate sexual violence. We want to understand how audience members experiences with the presentation.

#### General Questions:

1. What did you like about the presentation?
2. What felt authentic about the presentation?
- 2- What would you change presentation?
- 3- How do you think the presentation may impact our understanding of sexual assault?
- 4- How do you think watching the presentation could change how others behave in situations where sexual assault may occur?
- 5- Which parts of the presentation had the biggest impact on you? Why?
- 6- I have no further questions. Do you have anything you would like to add?
- 7 - Do you have any questions concerning the study?

Thank you for your time and willingness to participate.

Interviewer Observations

Summary observations (including recurrent themes)

Other persons present?      Yes      No

If yes, who?